musical
COURIER

Operatic First Nights and the Public

Postwar Vistas For the Pipe Organ

Concert-Ballet Season Brings Novelties

Review of the World's Music
Established 1880

NOVEMBER 15, 1944
20 cents

Marjory Hess, as Cherubino in Marriage of Figaro

FALL TUNES AND TOURS

REINALD WERRENRATH ENTERTAINS SINGERS.
The baritone, second from left, is seen with members of the Mendelssohn Club of Albany, N. Y., of which he is the conductor. The men visited Mr. and Mrs. Werrenrath at their home on Chazy Lake in the Adirondacks on a recent week-end, to celebrate their conductor's birthday.

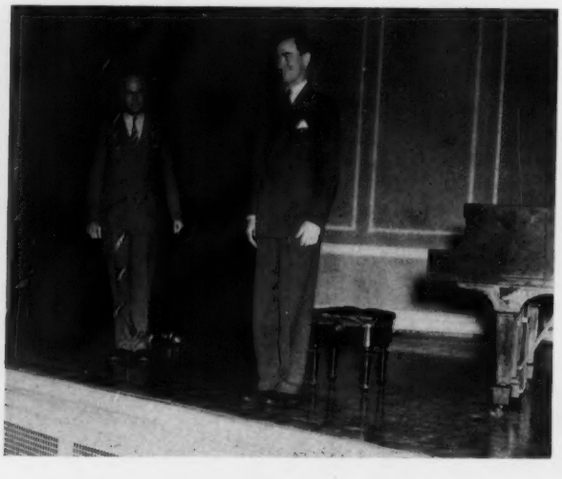
HUNTER COLLEGE MARKS EMANUEL LIST'S 20TH ANNIVERSARY IN OPERA.
The "twenty prettiest girls" of America's largest girls' college learn from the Metropolitan Opera basso how to conquer Fafner, opera's most ferocious monster. Mr. List opened the Hunter series Nov. 4.

JEAN WATSON,
Canadian contralto, congratulated by Hugh D. Scully, Canadian Consul General in New York, and his wife after Miss Watson's third annual New York recital at the Town Hall on Oct. 18.

(Below) **JOANNE TROBAUGH,**
harpist, this year's winner of Delta Omicron's Interlochen Award, presented annually to the girl adjudged the most outstanding musician at the National Music Camp, Interlochen, Mich. The award was made by Helen McBride, Delta Omicron representative.

JOHAN FRANCO,
Holland-born composer, now an American citizen (left), goes over the music of his new Sonata for violin alone with Harold Kohon, violinist, who premiered the score on Oct. 24, at Town Hall, New York. It is Mr. Franco's first major work to be heard since his honorable discharge from the U. S. Army.

(Below)
WILLIAM HACKER INAUGURATES MERIDEN, CONN., MUSIC SEASON.
Raymond O. Walker, vice-president of Meriden Music Association, introduces Mr. Hacker, American pianist-conductor, to his youthful audience at a concert for school children.



LILLY WINDSOR,
lyric soprano, boarding a plane at La Guardia Airport, New York, for an extensive concert tour which will take her as far as the Middle West. Her first concert is in Erie, Pa. (Photo by Ben Levine).

(Below)
ROBERT AND HERTA SHILTON,
baritone and teacher of singing, on a short holiday in Lake Placid, before returning to New York to resume their activities. On Nov. 4 Mr. Shilton appeared as Germont *pere* in Traviata with the Boston Opera in Baltimore.

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Publication of an article or statement in the columns of this publication does not necessarily imply that the Editors indorse or agree with opinions or statements made by the writer. As an open forum for the musical field, the Musical Courier naturally presents all viewpoints. Discussion is always welcomed — within the new limitations of space imposed by war conditions.

NEW YORK NOVEMBER 15, 1944 No. 3100

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The Battle Of Petrillo

James Petrillo and the American Federation of Musicians achieve complete victory in their differences with the recording industry, now that the Radio Corporation of America, National Broadcasting Company, and Columbia Recording Corporation have joined the rest of the disc makers in signing a three-year agreement to pay the royalties demanded by the A.F.M. The trio of late joiners did so under some protest, as their attorney said that they could not continue in business unless Petrillo lifted his ban imposed a little over two years ago. The same spokesman added that the embattled situation had been chiefly the fault of the officials in Washington, who failed to order Petrillo to nullify his embargo.

There is no need to go into further discussion of the merits of the case (which have been amply aired in the public prints) now that the disputants have reached a settlement. By means of it, about $4,000,000 a year will be paid into the treasury of the union, and Petrillo announces that the money is to be used to help spread musical culture, perhaps by establishing orchestras in cities that have none now. That is an end greatly to be desired, and its early development will be eagerly awaited. Meanwhile, the long dormant manufacture of Victor and Columbia records has already been resumed. Their absence from the market was a decided deprivation for a large number of lovers of music, particularly art music, even though many good recordings were available from companies that had previously come to terms with the redoubtable Petrillo.

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Edgar Stillman Kelley

The passing of Edgar Stillman Kelley, affectionately termed "dean of American composers," at the age of 87 in New York on Nov. 12, removes one of the most familiar figures of our native creative world. He touched many phases of music, including his wide output in the field of symphony, choral works, the song, and incidental scores to plays. As a mentor of young musicians, he also filled a unique role, beginning with his one-time professorship at Yale, at Cincinnati Conservatory, and in more recent years as a lifelong holder of the composition fellowship at Western College, Oxford, Ohio. He had also served as critic. With his devoted wife, Jessie Stillman Kelley, former president of the National Federation of Music Clubs, and most active in that and other national music groups, he had long been a guiding light to the younger musicians of the country. His loss is keenly felt.

SPECULATOR: "Faust's a swell opera, lady, with one of the girls in tights."
(Cartoon by Farlow.)

BEFORE THE OPERA CURTAIN RISES,
Manager Francesco Pelosi helps Salvatore Baccaloni to make up. Mr. Baccaloni appears as guest with the Philadelphia La Scala Opera in The Barber of Seville at the Academy of Music, Philadelphia, Nov. 15.

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The Conductors' Problem

Erich Leinsdorf, conductor of the Cleveland Orchestra and of the Metropolitan Opera, has been honorably discharged from military duty and is at present visiting New York. He gave an interview to the Times, in which he pleads the cause of our living American composers, saying that they should have more performances in order to help make their profession pay at least a reasonable wage.

The proposition is sound but difficult of execution, as Mr. Leinsdorf would recognize, had he heard another eminent conductor discussing the same subject not so long ago, but off the record so far as mention of his name is concerned. He reported that whenever he played new American works, numerous letters came from seat holders (mainly season subscribers) objecting to the inclusion of such music, and asking that the programs be confined to the established repertoire, with Beethoven, Brahms, Tchaikovsky and Wagner preferred. "As the box office is the life's blood of my orchestra's existence, I do not know what I am to do, much as I know what I would like to do."

It seems incredible that such auditors would not be interested in the progress of musical art to the extent of at least becoming acquainted with its new voices in this country. "Of course, I do manage to present some first performances of such works before the deluge of letters comes in, but my difficulty is to dare repetitions," said this same conductor. "If someone could solve this important question, a most constructive move would be accomplished. It is sad that our symphony orchestras are not self-supporting, so that conductors could operate with independent ideals."

Perhaps State, Municipal and Federal subsidies might be the solution. Commercial industry gets such help from our Government, so why not musical art as well?

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Sixty-Fifth Year
November 15, 1944

VARIATIONS: By Leonard Liebling

There is a movement, sponsored by the National Federation of Music Clubs, to petition for the installation of a bust of Edward A. MacDowell in the Hall of Fame. Mrs. Edgar Stillman-Kelley is at the head of a committee which plans to get 500,000 signatures to such a request, which practically amounts to a demand.

The only American musician whom the Hall of Fame has honored with representation is Stephen Foster, and that is proper and just. However, if folk music is to be so glorified, it would appear that serious music should have equal consideration in an institution dedicated in part to the recognition of American achievement in all the arts.

MacDowell was the leading American composer in his day, and to the present moment ranks with the best this country has produced. His orchestral suites and symphonic poems, four piano sonatas, two piano concertos, and long list of shorter piano pieces and songs, belong to the representative output of the romantic period. The MacDowell music has wealth of melody, delicacy of fancy, aristocratic harmonization, and fastidious workmanship. It is only the changing taste of Time that has put some of his works into disuse. Every composer of the past has suffered likewise.

It is certain that to our musical public and our musicians it would be a matter of pride to have MacDowell immortalized in the Hall of Fame with other outstanding Americans.

• • •

I enjoyed the revival of Robin Hood the other evening at the Adelphi Theater, where R. H. Burnside staged the charmful old comedy opera first heard here fifty-four years ago in the production by The Bostonians. He has retained the entire original version, and kept its romantic flavor in the dialogue and action. Those features may seem a bit old-fashioned to modern audiences, but the music has lost none of its light tunefulness. Oh, Promise Me; Brown October Ale; The Armorer's Song, and My Dream Has Come True, are still fresh and appealing.

An excellent vocal cast does the singing, but fares less well with the libretto, which is not their fault, for it has aged appreciably and contains some rather musty comedy. However, to have spiced the book with 1944 humor, would have been a false note and given a wrong idea of what Robin Hood meant to the audiences of other days. To some of us oldsters it was a delightful experience to renew acquaintance with Maid Marian, Little John, Will Scarlett, Friar Tuck, and the Sheriff of Nottingham—to say nothing of the dashing Robin Hood himself. The best singing of the evening came from Robert Field, Barbara Scully, Edith Herlick (Alan-a-Dale) and Wilfred Glenn. The Shuberts have provided a first-rate conductor in Roger P. Vene.

• • •

Another pleasure was the opening of the Ballet International (at the International Theatre), the new dancing company formed by the Marquis de Cuevas. Our Rosalyn Krokover will tell you all about the technical aspects of the occasion, for I merely revel naïvely in the pictorial and musical phases of the terpsichorean art, and like the monkeys in the park, know what I like. I liked everything except decorations of Salvador Dali for something called Sentimental Colloquy. To depict "extreme and complete loneliness" he uses a backdrop showing a procession of bicycle riders, wearing hats that look like cabbages, and riding around an open grand piano in which there is a fountain spraying water over the strings and sounding-board of the instrument. Dali's set probably had some idea; none came to my mind.

I liked, too, the marvelous pirouetting and leaping of Eglevsky, the graceful steps and posturing of attractive Viola Essen and Marie-Jeanne, the neatly sophisticated score of Paul Bowles (for Colloquy), the fine orchestrations of Maurice Baron for the Chopin music in Les Sylphides, and those of Ivan Boutnikoff for the Handel and Paganini Variations of Brahms, and most of all I liked the conducting of Alexander Smallens. For once, I heard a ballet orchestra that was technically precise and concerned itself not only with being in time with the dancers, but also with producing a fine quality of tone. Mrs. Blanche Witherspoon is the resourceful managing director of the International.

• • •

Opera News is a bright and newsy little publication put out by the Metropolitan Opera Guild, and edited by Mrs. John DeWitt Peltz. Aside from special articles on operatic subjects, and pictures of the songbirds, the November 6 issue has a roster of coming events at the Metropolitan, including mention of the opening Faust on Nov. 27, the revivals of Meistersinger, Gioconda, Coq d'Or, and Don Giovanni, the return of Leinsdorf to conduct several performances as a guest, and descriptions of the new members of the Met. casts.

• • •

From some militarized point comes this letter with interesting musical news:

Oct. 18, 1944

Dear Variations:

On Saturday evening, Oct. 14, I had the extreme privilege of visiting Marcel Dupré and his family in Meudon, near Paris, the first American to be in their home since they saw their last American student before the war. I was plied with questions about their American friends. I was well armed—I took them my most recent Musical Courier!

Though the Duprés have suffered, though they have been cut off from the world, and though their home has been damaged, they are still the same gracious, sincere, earnest and inspired people. M. Dupré has managed to go on with his composition and his work at St. Sulpice. At present he is working on a trilogy dedicated to the Virgin.

I would be pleased if you would tell your organist friends that our Marcel Dupré is anxiously contemplating his next American tour, that he is humbly and deeply grateful for his liberation, and that he is still the same ardent perfectionist. His magnificent pipe organ was unharmed, and after months of sterility I was completely overwhelmed by the little recital he played for me. He said I could request anything I wished to hear. This was the unforgettable program which I shall always treasure:

Bach, My Heart Forever Yearning, and Fugue in D Major
Franck, Chorale in B Minor
Widor, Fifth Symphony, Toccata
Dupré, Prelude and Fugue in G Minor

and an Improvisation, Variations and Fugue on the priceless little folksong, Au Clair de la Lune.

In closing, let me say how greatly I appreciate your Musical Courier, which has meant so much during these long days in the service.

Sincerely,
Robert Moone, Pfc.

• • •

A report reaches this desk from Rome, Italy, that at Gigli's latest concert there he was both cheered and hissed, "but he sang magnificently, and the mixed reception was due entirely to political differences in this audience."

• • •

J. P. F. sends this verselet:

He earns a crack upon his pate
From friends and foes alike—
The singing sobster we all hate,
Who drools into the mike.

• • •

This is a picture of Edward Johnson, on a prospective first post-war trip to Italy. It is my notion that he will be greeted by a few tenors who might be persuaded to sing at the Metropolitan:

OPERA FIRST NIGHTS AND AUDIENCES

By Leonard Liebling

Despite the talk during the past few years about the popularization and democratization of the Metropolitan Opera, the institution retains much of its original social glamor, as anyone may note who attends the annual premiere and the fashionable Monday night performances. The parterre boxes still give out prestige, only the names of their holders changing as the seasons spin, though nowadays they rent and do not "own" them.

It is surprising to read in the operatic history books, about the opening night of the Metropolitan in 1883, and to see how closely it duplicated the similar occasions of these days. This season of 1944-45 will make the resemblance even stronger, for Faust was the opera 61 years ago, and the same work opens the house on Nov. 27.

I have spoken to two patriarchs who were present at the 1883 premiere and recall it vividly. One of them still visits the Metropolitan fairly regularly. I asked both of them the usual question, 'Were the singers then better than they are now?" The first one said: "Most assuredly. We have no artists today like Christine Nilsson and Marcella Sembrich. Nilsson was the first Marguerite at the Metropolitan, and Sembrich, the first Lucia."

No. 2 wrote to me: "I think that one is inclined to retain the strong impressions of youth, and perhaps to exaggerate them a bit in memory as time goes on. I get a great deal of pleasure from the voices of the present crop of sopranos and contraltos, and from a few of the male singers, but in the past we had some very great operatic stars." There is the perfect diplomat for you!

When Opera Audiences Fought

As I dream back over the long period that I have been going to our opera house, I remember many opening nights. At most of them, the premiere work was Italian or French, considered more appropriate than Wagner, on an occasion when the audience could not be expected to concentrate on much except the dress and jewel display in the boxes, and the lobby processions between the acts.

When, finally, one of the opening nights presented a Wagner opera, there was more than a little indignant protest from some of the boxholders. Doubtless the heavier orchestration drowned out a good deal of their conversation! In my younger days, we standees frequently had to shush and hiss the talkers into silence. At least that phase of opera-going has been improved.

Then, as now, the standees gathered in the street a long time before the performances began, but they were not limited in number, and when the gate opened, all orderly procedure was forgotten in the rush to obtain rail places as near the stage as possible. We pushed and shoved each other about as we ran, and often a fist fight resulted in the melée. I was in one of them, and stood through more than four hours of Götterdämmerung with a black eye, and minus the necktie I had lost in the scuffle!

When I bought seats, they were in the top gallery, and cost 75 cents in the front row, and 50 cents in the other rows. The stage seemed a mile away, and as though seen through the wrong end of an opera-glass. However, of the singing and the orchestra nothing was lost. The ideal acoustics effected that.

The best Tristan and Isolde performances, before Melchior and Flagstad came on the scene, were those of Jean De Reszke and Lillian Nordica. Melba was the perfect Marguerite, and Eames the ideal Micaela.

A Caruso Contretemps

Caruso shone in his every role, and during his earlier years at the Metropolitan he sang top tones with a degree of power and quality greater than I have ever heard from any other tenor. Later he lost some of the power, but his vocal art grew better and better, and so did his acting.

He was the adored of the public, and could do no wrong—not even in the case of the famous episode at the monkey-house in Central Park, when he was arrested two days before the seasonal Monday opening of the opera house. The Sunday papers carried tremendous front-page stories of the happening. On Monday morning Caruso was haled to the Municipal Court in East 57th Street. The town speculated on the sort of reception he might get that evening from his audience. The answer came the moment he stepped before the footlights. Thunderous applause and cheers greeted him for several minutes before he could begin to sing, and after his first number the ovation was nothing less than tumultuous.

I went backstage after the first act, and found Caruso sobbing in his dressing room. "I cry because I am so happy," he said. "The people out there must love me very much." The people everywhere loved him so much that when he lingered through his last illness in 1921, and died at the age of 48, the entire world was profoundly shocked and saddened.

Some Gala Nights

The most brilliant gala nights at the Metropolitan were those in honor of Prince Heinrich, brother of the Kaiser, and the Infanta of Spain. Of higher musical interest, however, were the performances at which I saw Puccini, Mascagni, Saint-Saens, Dvorak, Humperdinck, Rachmaninoff, Stravinsky, Prokofieff, Paderewski, Respighi, and other great composers.

One evening stands out particularly in my memory, when there was a memorial service for the victims of the Titanic disaster. Bourke Cochran spoke and had everyone in the house in tears. Another unusual event was the benefit concert given by the Boston Symphony Orchestra, with Paderewski and Kreisler as soloists. Just after Paderewski had begun to play a concerto, he stopped and pointed to the prompter's box. One of the stage-hands, in undershirt and suspenders, was standing there almost under Paderewski's eyes, and watching his fingers fly. The conductor told the intruder to leave, but it was some minutes before Paderewski could recover his calm and re-commence the concerto.

The Redoubtable Hammerstein

At a Gioconda performance I met Oscar Hammerstein in the lobby. "Some awful singing tonight, and what a musty old work," he said; "I'm going to build an opera house of my own soon, and let New Yorkers know that there are fine operas and fine voices which are never heard at the Metropolitan." A few days later I read the published stories of Oscar's plans, and the next year he opened his Manhattan Opera in Thirty-fourth Street, with Mary Garden as his principal star. I shall never forget that premiere, for someone sat on my new silk hat and crushed it flat.

Just after Gatti-Cassazza's arrival in this country, the Metropolitan board of directors gave him a dinner, and Hammerstein was one of the guests invited. He did not go, and next day I asked him the reason. "I wasn't hungry," he replied.

FIRST NIGHT PATRONS
in one of balconies scan programs and librettos during an intermission.

CHRISTINE NILSSON,
the heroine of Faust at the Metropolitan's opening in 1883.

LICIA ALBANESE,
the Marguerite of 1944.

EZIO PINZA AS MEPHISTOPHELES

City Center Opera Revives Manon Lescaut

Before a crowded house at the New York City Center of Music, Nov. 9, its opera company opened the third season of its existence, with a performance of Puccini's Manon Lescaut. The work had not been heard here since 1932, and with its lush melodies and sensitive and colorful orchestration, proved anew that it should not be neglected again for so long a time.

Conductor Laszlo Halasz assembled an excellent cast for his opening night, and gave a firmly musical and vividly effective reading of the score. The scenery was simple but pictorially convincing, and the lighting and stage management came off with complete success.

Dorothy Kirsten, as Manon, sang with unction and art, made her acting a convincing portrayal and looked ravishing. William Horne, as Des Grieux, was a manly hero and gallant, and showed tenor talents of a high order. His voice is finely trained, and he uses it with unfailing intelligence. In his impersonation he blended ardor with sincerity. John DeSurra did an amply roystering Lescaut, vocally satisfactory. Ralph Telasko overacted the part of Geronte, and sounded none too mellifluous as to tone. The chorus of fresh young voices was a particular benison to critical ears.

L. L.

CHICAGO: Opera Season Features Guests

By René Devries

CHICAGO—The newly restored Chicago Opera Company and its management have kept faith with our public by presenting senior members of the Metropolitan Opera Association in roles they have made practically their own these last few years. Nightly and at each matinee the Civic Opera House has been crammed with enthusiasts and the songbirds from Manhattan have been feted royally during the past three weeks. The most important events thus far have been the singing of Bidu Sayao in her first Violetta here; the triumph scored by Zinka Milanov as Aida; the vocal opulence of Helen Traubel in Walküre, in which the diva divided first honors with tenor Emery Darcy, a former Chicagoan and one of the foremost Siegmunds we have encountered in many a day. A first-class performance of Otello, featuring Giovanni Martinelli, Lawrence Tibbett and Rose Bampton, brought added laurels to Artistic Director Fausto Cleva.

Marjory Hess, a comely Mimi, was heard in a performance of vocal ability and personal charm, which was a feature of the initial week. Further performances awaited with great interest included the successful debut of Jeanette MacDonald as Juliette in Gounod's opera, which will be reviewed in the next issue.

Several young local singers have been added to the roster of the organization —of these, we liked best basso Alexander Kulpak, a product from the Ada Paggi studios; Algerd Brazis, young baritone who has received good training under the tutelage of Dimitri Onofrei and of his lovely spouse, Bianca Saroya; Ruth Heizer, mezzo-soprano of outstanding quality; Olga Mozer, contralto, winner of the Chicago Opera auditions conducted by Director Cleva in August; Maurine Parzybok and Ilma Bayle, two vocalists who seem to have the flair necessary to win recognition.

Symphony Concerts

The second pair of concerts by the Chicago Symphony Orchestra consisted of a program which, with the exception of the closing numbers, brought symphonic music of the French school. They were tastefully and beautifully played. The concert began with d'Indy's colorful Wallenstein Camp, performed with force and conviction, followed by the Chausson B flat Symphony, which received a sympathetic and fluid reading. The naivete and charm of Ravel's Mother Goose provided a welcome relief from drama and stress. In a gradual journey over the Pyrennees, Debussy's Impression of Iberia led to the closing dances from the Three Cornered Hat of de Falla. Physical and mental fatigue seemed to weigh down the Debussy so as to make its color and imaginary patterns out of focus, but by a mighty effort, the dash of the de Falla dances brought the concert to an effective close. The first of the Tuesday-afternoon series was inaugurated none too happily. The program listed Prokofieff's Scythian Suite, Ala and Lolli, heard here only once before and that some 26 years ago; Scriabin's Le Poeme de l'Extase, played last during the orchestra's 46th season; Berlioz' overture to Benvenuto Cellini, and the Brahms D major as *piéce de resistance*. Mr. Defauw's reading of the No. 2 is Gallic to the core, and the work received so pallid a performance that the audience could not possibly wax enthusiastic.

Harry Zelzer Presents Don Cossack Chorus

The Original Don Cossack Chorus appeared before a packed house and by the magnificence of their voices gladdened the hearts of the listeners. Now Manager Harry Zelzer announces a return engagement by the chorus for Feb. 25.

CHICAGO HAS OWN OPERA AGAIN.

Gladys Swarthout, Metropolitan Opera mezzo-soprano, star of the opening performance of Carmen, is congratulated backstage after the performance by, left to right, Abner J. Stilwell, Treasurer; Fausto Cleva, Artistic Director, and J. C. Thompson, Manager, of the Chicago Opera Company.

Rudolph Reuter Opens Bertha Ott's Season

Rudolph Reuter gave another interesting recital on Oct. 24, listing as the most important number the Waldstein Sonata, but filling half of the program with a rare collection of more modern works of great excellence, most of which are today utterly neglected. Among these was Busoni's second Sonatina and a portion of Hindemith's Suite 1922. The Beethoven received a milder treatment, with much greater coloring and shading than is usually accorded it, in line with the idea that it is the Aurora sonata, and not the heaven-storming Appassionata whose ruggedness many players seek to imitate when they perform the Waldstein. Some Schumann and Brahms, which included the Hamburg master's first Rhapsodie, given the necessary fiery treatment, formed an interesting group. Reuter was the first to play it in this country and performs it at intervals. He was also one of the first to perform Hindemith and in the piece Ragtime caught the humor and spontaneity of the work. Playing these atonal compositions by heart is in itself a feat. Works by d'Indy, Carpenter, Dohanyi, Griffes and at the end two Debussy pieces including the brilliant Toccata completed the program. Several encores had to be added.

S.A.I. Fall Party

Omicron Gamma—Alumnae Chapter of Sigma Alpha Iota, assisted by the West Suburban Alumnae Group—entertained the five Active Chicago Chapters and their rushees at a delightful Fall Party on Oct. 23 at the Cordon Club. Approximately 150 were present. Mollie Wiggins, president of the Chapter gave

(*Please turn to page 19*)

BOSTON: *NEW SCORES PLENTIFUL IN KOUSSEVITZKY LISTS*

By JULES WOLFFERS

BOSTON—With the opening of the Monday evening series on Nov. 6 at Symphony Hall local activities of the Boston Symphony Orchestra are now in full tempo. Previously conductor Serge Koussevitzky had launched the new series of Sunday afternoon programs and the Cambridge concerts in Harvard's Sanders Theatre. Wheeler Beckett led the first of the Symphony-sponsored Youth Concerts, given on Wednesday afternoons. Already reported was the remarkable opening program of the regular Friday-Saturday subscription series which inaugurated the orchestra's 64th season. This makes five sets of concerts, together with an extensive out of town schedule.

The quality of the programs has reached levels so high that considerable restraint must be employed against the temptation to heap superlative on superlative. In a day where such terms as magnificent, glorious, epic, tremendous, etc., have lost their meaning through public misuse, it is perhaps better to say simply that the Boston Symphony Orchestra under Serge Koussevitzky reaches the limits of human perfection.

Of particular interest have been several works new to these concerts including two premieres and two local firsts. At the season's second program, Dr. Koussevitzky gave David Diamond's Symphony No. 2 its maiden performance. This work impressed with vigor and power and the extensive knowledge of the modern orchestra that Mr. Diamond displays. It is probably this very facility that leads him to use too much of the orchestra too often. The proverbial trustee who complains that the cymbalist should not be paid for the whole evening when he plays only one note would find utter satisfaction in Mr. Diamond. It would seen that more economy of means might improve the texture of Mr. Diamond's music, which at present tends to become overpowering. His evident talent and skill make one eager to hear more of his work.

Schoenberg World Premiere

Arnold Schoenberg's seventieth birthday was signalized here with the first public performance of his Theme and Variations for orchestra, Op. 43B, first written as Variations for Band, Op. 43A, and not yet performed in that form. It is not surprising that this piece should display all the logic and mastery that have gained for Mr. Schoenberg the admiration of many thoughtful musicians. What is more surprising is the fact that the Theme and Variations have quite definite tonality and actually have a key signature—G minor. Except for a "school" suite, written in 1934, one has to go back to 1907 to find Mr. Schoenberg employing a definite key signature. The seeming transparency and simplicity of the work mask a virtuosity and depth that, strangely enough, make one think of Bach to find a parallel. One can scarcely imagine this work becoming "popular," but it should find ready acceptance among discriminating hearers. Nor need the bogey of atonality frighten any one away.

The Boston "firsts" were William Schuman's Prayer in Time of War, played at the opening program, and Martinu's Concerto for Two Pianos, with Pierre Luboshutz and Genia Nemenoff the soloists. Expertly played, the Concerto won immediate approval which it truly deserves. Its closely interwoven structure together with its novel and piquant effects are a challenge to the student, as well as a delight for the hearer. But why, one cannot help asking, does Martinu insist on using so much triangle? If it is the composer's intention to shift attention away from the music over to the insistent clamor of his triangle scoring, he succeeds. The suggestion is offered that some virtuoso of the instrument commission Mr. Martinu to write a concerto for triangle and orchestra. Perhaps this will get it out of his system, once and for all.

Associate conductor Richard Burgin introduced two compositions and a first-class violinist to these concerts. Zino Francescatti scored a triumph with his almost unbelievable handling of the Paganini Concerto in E flat. Mozart's fine, brief and merry overture to Der Schauspieldirektor, and Hindemith's Theme and Variations according to the Four Temperaments, for Strings with Piano, were the novelties. Lukas Foss, new Symphony pianist, was altogether admirable at the keyboard, a fact the audience was not slow to appreciate. As always, Mr. Burgin showed himself to be a resourceful and musicianly conductor.

A report on Boston recitalists will appear in the next issue.

N.F.M.C. Plans Biennial

The next Biennial Convention of the National Federation of Music Clubs will be held in Chicago, June 26 to 30, 1945, Mrs. Guy Patterson Gannett, president, has announced. Heading the convention program will be Mrs. Royden J. Keith of Chicago, member of the Board of Directors from Illinois and National Finance and National By-Laws Revision Chairman. Like the convention of 1943 in New York, the 1945 Biennial will be stream-lined to war requirements and the out of state attendance will be confined largely to delegates who come for the business sessions, since travel conditions do not warrant the presence of the usual large performing musical groups.

A feature will be the world premiere of John Powell's Symphony based on American folk tunes, which was commissioned by the Federation several years ago, and will be performed by the Chicago Symphony, Désiré Defauw conducting. Folk musicians from Mr. Powell's home state, Virginia, who assisted him in assembling the material, will be guests of honor for the initial performance. To stress the Federation's increasing emphasis upon American composition, a Folk Festival is planned which will draft talent from groups of foreign-born musicians in Illnois and nearby states. Maurice Matteson, of Maryland State Teachers College, Frostburg, an authority on folk music and member of the convention program committee, will have the chief responsibility for planning this. Otto Luening, head of the Music Department at Barnard College and operatic coach at Columbia University, the Federation's chairman of American Composition, will advise in this field.

LATIN AMERICA

By CEIÇÃO DE BARROS BARRETO
Rio de Janeiro

The Society "Cultura Artistica", in its series of lectures at the Brazilian Press Association, presented Luis Heitor Corrêa de Azevedo, professor at the National School of Music, who spoke on the folk music of our land. He gave many examples of traditional popular music in Brazil, its origins dating from centuries ago, and the Negro music, not the same as that from Africa, but a fusion of Negro rhythms and Portuguese melodies. Following Joaquin Ribeiro's book Brazilian Folklore, he classified our folk music in several classes, spoke of various songs and dances, such as the *modas*, mysteries, waltzes, and *sambas-canções*.

The lecture was illustrated with recorded music from Minas, Goiaz and Northeastern Brazil. Of these works, the most interesting were the children's song Vem cá sirirí, a play-song one hears throughout the country; the work-song from Ceará, A paia da cana avôa (The Sugar Cane Leaves Are Flying), sung in a fast and well-marked rhythm; and the Negro fetichist song Xangô, in which the voices go in *glissando* from the higher notes to the lower ones, supported by a steady rhythm. Other records showed clearly the Portuguese influence, as in the Pastorinhas, and Valsa Diamantina. Interest in Brazilian folklore started only a few years ago, and there is much research to be done.

Another lecture at the Cultura Artistica, on A Brief Synthesis of British Music, was given by Francis Toye, of the Brazilian Society of British Culture, well known in Rio through his activities in developing knowledge of his country's music here. His lecture used recorded music by Elgar, Delius, Vaughan, Williams and Walton.

Brazilian Symphony in Novelties

The Brazilian Symphony, one of the most active music groups in Rio, in addition to its concerts on Sunday mornings at the Rex Theater, and its programs at the Radio and Fluminense Clubs, gives a main evening subscription series at the Municipal Theater, and Saturday matinees repeating the same program. The ninth event of the evening series, under Eugen Szenkar, included Zandonai's orchestration of Bach's Eighth Prelude from The Well-Tempered Clavichord, which had pleasing treatment by the orchestra, the string section playing exquisitely. Szenkar showed a strong ability to create atmospheric moods with his reading of the Stravinsky Pulcinella Suite, based on Pergolesi, though the players did not respond with the alertness required by this beautiful score. Mignone's Congada had a good performance, with much precision of tempo. Berlioz's lengthy and brilliantly scored Symphonie Fantastique, though a milestone of programmatic composition, was little fitted to conclude a program. The orchestra, however, gave a reading that was for the most part satisfactory, and the audience was very responsive.

In the next concert, Szenkar offered Schumann's Fourth Symphony, giving a superb interpretation of this work of eloquent power and romantic feeling; and the same composer's Piano Concerto, in which Tomás Terán, who came from Europe long ago and now lives in Rio, proved his virtuosity and technical competence in a well-controlled and ably phrased performance. After abundant applause, the pianist gave as encore Schumann's piano piece, Le Soir. Following the intermission Camargo Guanieri's Dança Brasileira was played with cleanness of detail and rhythmic verve. It was followed by the Adagietto from Mahler's Fifth Symphony, with the strings playing the lovely, melancholy melody very well, though sometimes one could scarcely hear the harp. Ravel's La Valse, with its sweeping and compelling rhythms, followed; but one would have liked more *élan* in the reading. Closing the program was Sibelius' Finlandia, to which Szenkar gave unusual lustre. The performance was enthusiastically greeted.

New Series at Municipal Theatre

A series of combined piano recitals and concerts of piano and orchestral works was launched at the Municipal Theater. Ana-Carolina Mangia was the first soloist, in Franck, Albeniz, Bortkiewitz, Debussy, Henrique Oswald and Chopin short solos, and Saint-Saens' Second Concerto. She proved an alert musician, playing clearly and intelligently and was well equipped technically, but often sacrificed beauty of tone; her work needs a better balance of dynamics. The concerto, led by Eleazar de Carvalho, had a sympathetic accompaniment. The audience responded heartily.

At the Pro-Youth Association a program of duo-piano works, with commentaries, was played by Lopes Namur and Marçal Romero.

At the Radio Ministerio de Educação, Felicia Blumenthal, Polish pianist, gave a program of works by modern Russians, including Kabalevsky's Sonatina. Three Fantastic Dances by Shostakovich and his Polka from The Golden Age, Scriabin's Three Etudes, and arrangements of Prokofieff's Gavotte from the Classical Symphony and March from The Love for the Three Oranges. Mme. Blumenthal showed interpretative insight in her performances.

The group known as "Musica Viva" continued its series of modern works, with a program of scores by Kollreuter, Juan Carlos Paz and the Brazilian composer Guerra Leize, the latter contributing a Sonata for violin and viola in the twelve-tone system, of delicate texture. The group is also giving concerts in São Paulo.

Symphony Orchestra of Mexico Gives Only Concert in the U. S.

Government Officials Are Guests at El Paso Event Arranged by Mrs. Hallett Johnson, Musical Courier's Representative—Orchestra Travelled in Special Train and Brought Own Acoustical Shell

CARLOS CHAVEZ, composer and conductor of the Symphony Orchestra of Mexico. (Photo by Rose Roland).

EL PASO, TEX.—An important international event was the appearance of the Symphony Orchestra of Mexico, under the baton of Carlos Chavez, in El Paso, on Oct. 20. Chavez has appeared as guest conductor in this country many times, but the concert in El Paso marked the first time he has brought his orchestra of 96 players out of Mexico and was the only program played in the United States. They traveled by special train, including baggage car, and brought with them the necessary stage acoustical shell to make a perfect concert. The train was "exported" with the greatest courtesy through the American Immigration in record-breaking time.

The orchestra was met in Juarez, just across the Rio Grande from El Paso, by the Mayor of that city, Arturo Chavez (no relation to the conductor), and his committee, and Mrs. Hallett Johnson, El Paso side it was met by the Consul General, of Mexico, Raul Michel, under whose patronage the concert was given, and by Joseph Heid, Chairman of the Foreign Relations Committee of the El Paso Chamber of Commerce, and his committee, and Mrs. Hallett Johnson, El Paso representative of the Musical Courier, who presented the concert in this city.

Official Presentations

In a short ceremony on the stage before the program, Consul General Michel presented the visitors to Consul General William Blocker, American Consul to Juarez. He in turn presented them to Mayor Anderson of El Paso, who welcomed them to the city. Consul Michel read a letter from the Minister of Foreign Affairs of Mexico, Ezequiel Padilla, which told of that country's pleasure in sending her Symphony Orchestra to the United States as an example of her culture and her feeling of good will. Chavez then raised his baton and the orchestra played the national anthems of both countries.

The program proper opened with Rossini's Overture to William Tell, followed by Symphony No. 5 by Beethoven. Huapango by Jose Moncayo followed. This composition is typically Mexican and depicts the gay fiestas of the States of Vera Cruz and Tamaulipas. The work was first played in Mexico in 1941, and since then has been performed in the United States and Peru. The audience enthusiastically applauded the young composer, who is a member of the orchestra.

Next came the Sinfonia India by Chavez. This interesting work employs the tunes of the Seris Indians of Sonora, the Huicholes of Nayarit, and the Yaquis of Sonora. It was first performed over the radio in the United States, where it was written, in January, 1935, and was later included in the regular concert series of the Boston Symphony. The concluding numbers were La Valse by Ravel and Wagner's Overture to Tannhäuser.

Reception to Notables

After the concert Mrs. Johnson gave a reception in honor of Governor and Mrs. Foglio Miramontes of the State of Chihuahua, who came up for the concert, Consul General Michel and Mrs. Michel, and Carlos Chavez and Mrs. Chavez; receiving with Mrs. Johnson in the Spanish Room of Hotel Cortez were Commissioner and Mrs. L. M. Lawson, Consul General and Mrs. William Blocker, Consul and Mrs. Stephen Aguirre, Consul Elias Colunga, and Mrs. Colunga, Treasurer of the State of Chihuahua; Antonio Bermudez and Mrs. Bermudez, Mayor and Mrs. J. E. Anderson of El Paso, and Mayor and Mrs. Arturo Chavez. Many other prominent guests were present to welcome the visitors.

The Marjory Hess photograph on the Front Cover is by Marcus Blechman.

JOSE ECHANIZ,
Cuban pianist, new member of the advanced piano faculty at the Eastman School of Music, Rochester, N. Y.

Baltimore School Marks Centenary with Pageant

Gustav Klemm, composer, superintendent of the Peabody Conservatory Preparatory Department and Musical Courier's representative in Baltimore, has written the score for a historical pageant premiered in the Maryland city on Nov. 3 and 4. Lyrics were by Lucille F. Haley, head of the English department at Western High School, who directed the production marking the centenary of the school's founding.

New British Year Book to Be Issued

LONDON. — Hinrichsen's Year Book, edition of 1944, was so well received that Mr. Hinrichsen received many inquiries about the Year Book for 1945. This will be issued in January, and will contain a reference section giving historical and statistical details which cannot be found elsewhere.

Prominent musicologists and scholars (Dr. Dent, Dr. Fellowes, Dr. Scholes), Britain's first music critics and editors (F. Bonavia, Edwin Evans, Hugh Liversidge and J. A. Westrup, etc.), half a dozen B.B.C. officials and 50 to 60 other well-known writers on music are contributors. All the recognized educational institutions and organizations are represented by official reports. The article "Music Research in the U. S. A." will be of particular interest to American readers.

Mozart Opera Series in N. Y. Planned by Beecham

According to report, a season of Mozart operas in New York, beginning early in 1945, is being planned under the musical direction of Sir Thomas Beecham, with Anthony Collins as co-conductor. The latter will prepare the operas.

Sir Thomas is now in England, where he is leading a series of ten concerts with the London Philharmonic at war benefits. He conducted a short Mozart opera series in Mexico last summer. Mr. Collins, young British composer and conductor, has been active in Hollywood for several years. Billy Rose, the theatrical producer, is named as the sponsor of the series, which is expected to include four weeks at the Ambassador Theater, followed by a tour as far as the Pacific Coast.

WASHINGTON: *COOLIDGE FESTIVAL HONORS ITS FOUNDER*

By LUCY McCLENON

Washington, D. C.

Four unusually interesting programs, outstandingly performed, comprised the 10th annual Chamber Music Festival of the Elizabeth Sprague Coolidge Foundation, given in the Library of Congress auditorium. The final concert of the series was given on the 80th birthday of the Foundation's founder, Mrs. Elizabeth Sprague Coolidge. During the intermission a declaration of public gratitude, signed by President Roosevelt and other high-ranking officials, was presented to Mrs. Coolidge by Archibald MacLeish, librarian of Congress, in recognition of her great work as patroness of chamber music.

The festival opened on Oct. 28 with a program of violin and harpsichord music performed by Alexander Schneider and Ralph Kirkpatrick. Their numbers included two Bach Sonatas, No. 1 in B Minor and No. 4 in C Minor; two Mozart Sonatas, the G Major K. 296 and the A Major K. 526; and Couperin's "Neuvieme concert intitule Ritratto dell' Amore".

The following day two concerts were given. In the afternoon the artists were Stradivarius Quartet, composed of Wolfe Wolfinsohn and Raphael Hillyer, violins, Eugene Lehner, viola, and Ivan d'Archambeau, cello, assisted by Albert Sprague Coolidge, viola; and the duo-pianists Celius Dougherty and Vincenz Ruzicka.

New Scores Interest

Greatest interest of the evening was reserved for first performances of two works commissioned by Mrs. Coolidge, both presented by the duo-pianists. The first of these, a sonata by Igor Stravinsky, seemed at first hearing somewhat short of inspired, though cerebrally active. The second, Vittorio Rieti's Second Avenue Waltzes, was dissonant and cleverly entertaining. The quartet, with Mr. Coolidge, played Mozart's Quintet in D Major, K.V. 593, and the pianists offered Schubert's Fantasy in F Minor, Op. 103, in addition to the novelties.

Another premiere marked the evening concert, at which the quartet again appeared, joined by E. Power Biggs, organist. The new work, also commissioned by Mrs. Coolidge, was Walter Piston's Partita for violin, viola, and organ, performed by Wolfe Wolfinsohn, violinist, and Eugene Lehner, violist, of the quartet, and Mr. Biggs. The Partita made a strongly favorable impression, being filled with ideas which are presented in a masterly and individual way. Mr. Piston was assigned certain passages of Carl Sandburg's The People, Yes, with the commission. While possibly inspired by the text, he did not limit himself by it and the work is quite capable of standing on its own merit. The quartet contributed Beethoven's Quartet in E Flat Major, Op. 127, and Mr. Biggs played the Bach Prelude and Fugue in G Major, Dupré's Variations sur une Noël and a Sonata in C Minor by Julius Reubke.

MRS. ELIZABETH SPRAGUE COOLIDGE

shows Martha Graham the Book of Gratitude which the former received on the occasion of her 80th birthday and the premiere of Miss Graham's choreographies for three new works at the Library of Congress. (Photo by Harris & Ewing).

The Founder's Day concert, which closed the series, brought Martha Graham and her dance group in three selections commissioned for the occasion. These were Imagined Wings, by Darius Milhaud; Mirror Before Me, by Paul Hindemith, and Appalachian Spring, by Aaron Copland. So popular was this program that it was repeated the following night. The choreography for all of the works was produced by Miss Graham, who participated in two of the dances. Sets for the production were designed by Isamu Noguchi and costumes were by Edythe Gilfond. Louis Horst was musical director. Assisting Miss Graham were Erick Hawkins, Merce Cunningham, May O'Donnell and other leading dancers.

Presentation to Mrs. Coolidge

During the intermission, Archibald MacLeish, the Librarian of Congress, presented Mrs. Coolidge with a specially printed volume "as a token of gratitude and esteem" from the Library. The book contains a tribute to Mrs. Coolidge, which President Roosevelt and other high Government officials had joined the officers of the Library of Congress in signing. It reads as follows:

"To Elizabeth Sprague Coolidge on her Eightieth Birthday, October 30, 1944:

"The Library of Congress presents this volume to Elizabeth Sprague Coolidge on her eightieth birthday as a token of gratitude and esteem. The Elizabeth Sprague Coolidge Foundation, which she established, has made the Library of Congress preëminent in chamber music. It has sponsored the creation of chamber music by some of the greatest of living composers. It has given chamber music to all parts of the Republic. It has served as a model for other foundations in other fields. For this enrichment of the services which the Library of Congress is able to render to the people of the United States, the Library is profoundly grateful. Elizabeth Sprague Coolidge has done what none before her had found the means to do—she has given the music on the shelves of the Library a living voice and let the people hear it."

In accepting the volume, Mrs. Coolidge told the audience that "the support and sympathy which the Library has given to the Coolidge Foundation" had been "comforting and strengthening." Of the presentation, she remarked: "I can only say that is comes as a superb climax in my long life; that it crowns my lifework with pride and with humility; and that I thank you all with reciprocal love and very deep gratitude."

ROCHESTER: Eastman School Symposium Offers New U. S. Scores

By DR. HANS F. KUPPENHEIM

ROCHESTER—The initial period of the 1944-45 music season which began with a lively performance of Johann Strauss's Gypsy Baron, presented by the New York City Opera Company, brought highlights in almost every domain of music, highlights which promise a season of high standard.

Alec Templeton regaled a capacity audience with serious music as well as with his inimitably witty improvisations. J. S. Bach's Prelude and Fugue in E flat minor (Book 1) in a masterly interpretation, Haydn's Serenade in C, in Templeton's own arrangement, performed in the most delectable style, Scriabin's Poem in F sharp and Etude in D sharp minor seemed to me the very best expression of Templeton's pianism.

Words seem almost too pale to express the appreciation of Fritz Kreisler's art. The warmth and color of his tone, the vitality of his interpretation, the true Kreislerian spell, will be unexcelled. Who else could elucidate a Bach Partita (Kreisler offered the Partita No. 1 in B minor) in such transparent clarity, who else could interpret a Mozart Concerto (we enjoyed the No. 3 in G major) in such a gracious style? Schubert's animated lyricism came to life in the Rondo Brilliant. And those famous and cherished lighter tunes gave the recital a sparkling shimmer. The crowded house thanked Fritz Kreisler and his accompanist, Carl Lamson, in an enthusiastic ovation.

The first chamber music concert of the season was a well deserved success for the Gordon String Quartet (Jacques Gordon, Walter Hagen, Kras Malno, and Gabor Rejto). Mozart's Quartet in C major (the so-called dissonance quartet, K. No. 465) was performed in excellent style. Schumann's Quartet in A minor, Op. 41, No. 1 seemed to me the summit of the evening; unity of expression, of musicality, and the true spirit of quartet playing was achieved to the highest degree. A special, and a very interesting contribution to the program was Ravel's Sonata for Violin and Cello; Jacques Gordon, and Gabor Rejto gave a flawless and spirited interpretation of this tremendously difficult impressionistic work, which frequently transgresses the limits of chamber music.

The Sunday evening pop concerts, offered by the Rochester Orchestra under Guy Fraser Harrison's baton, bring more than conventional programs; William Schuman's Newsreel, five colorful pieces, was a welcome novelty. Millard Taylor, the new concertmaster of the Civic, as well as of the Philharmonic Orchestra, presented himself with Bruch's Concerto in G minor; his sure technic and his warm tone won rich applause.

Dr. Howard Hanson directed the Annual Symposium of American Orchestral Music, one of the finest contributions to American music, now in its 20th year. Fourteen compositions, selected from about 60 which were submitted altogether, were performed by soloists with the assistance of the Eastman-Rochester Symphony Orchestra under Dr. Hanson's baton.

Joseph Wagner's Symphony No. 1, written about ten years ago, is the work of a mature composer, and not only rich in musical ideas but also of exquisite instrumentation. Jacques Gordon played the solo part of Robert Sander's Violin Concerto in A minor, a work in romantic style, with his perfect technic and warm feeling. A Rhapsody for Flute and strings by Grant Fletcher, tremendously difficult, was performed by Joseph Mariano magnificently; it is a very interesting composition, reminiscent of Debussy's colorful impressionism. Morris Mamorsky's Concerto for Piano and Orchestra, which won the Paderewski Prize, must be called more than interesting; Helen deJager performed it with perfect technic and fine expression.

Montreal Applauds Two Orchestras

By MARY E. COVERT

MONTREAL.—Les Concerts Symphoniques, marking its tenth season, opened its series at Plateau Hall with Désiré Defauw, the regular conductor, on the podium. The Weber Euryanthe Overture and Mozart's "Jupiter" Symphony were the mainstays. Noel Brunet, young Montreal violinist, played Glazounoff's Concerto with fine, sure technic. This city has reason to be proud of him. Ravel's Mother Goose Suite, never done here before, was thoroughly enjoyed, and after the performance of Respighi's Pines of Rome the audience cheered.

Monteux Conducts

The Philharmonic Orchestra, Montreal's other major symphony, also won a triumph in its first concert, presented by France-Film. Though it has many experienced players, some doubts had been expressed as to its ensemble proficiency. Pierre Monteux was here as guest, and he—very popular with both the English and French residents—was greatly responsible for its success. Zino Francescatti, violinist, won a sensational triumph in the Paganini Concerto, which had so warm a reception that he added a Caprice by the same composer. Jean Belland, of Montreal, deserves mention for his excellent cello solo in Lalo's Roi d'Ys Overture. Though in Elgar's Enigma Variations, some of the playing was a trifle ragged, Monteux must be congratulated for bringing forward a work little known here and much enjoyed. Tchaikovsky's Fourth Symphony was well played. The group had every right to be proud of its opening concert.

Organ and Small Orchestra

The Casavant Society recently gave a concert as beautiful as it was unusual, combining organ and small orchestra. E. Power Biggs assisted the Little Symphony, led by Bernard Naylor. Two Corelli Concertos opened the program, then the soloist played works by Daquin and others. Finally came Handel's Concerto, "The Cuckoo and the Nightingale", and a Rheinberger Concerto, played in brilliant fashion.

Organ-music lovers also had an opportunity to hear a recital by George M. Brewer, the first of a new series given in connection with the Provincial Conservatory at the Church of the Messiah. It presented music of the 12th to the 16th centuries, together with the Widor First Symphony.

Lovers of good singing were pleased with a recital given by Thelma Altman, young mezzo-soprano of the Metropolitan Opera, sponsored by the Y. M. H. A. Verdi's O Don Fatale, Italian songs, Lieder of Wolff and Strauss were sung. Marie Therese Paquin of this city was the assisting artist, playing three Scarlatti sonatas and other works.

Sergei Jaroff and his Don Cossack Russian Male Chorus, in two recitals here, as usual brought down the house.

Canadian Prize-Winner Heard

Claire Gagnier, Canadian soprano with a coloratura voice of great promise, who won the $1,000 prize in the Singing Stars of Tomorrow radio program, gave a recital. She won especial success with Proch's Theme and Variations, which showed clean vocalization and clear passage work. She seemed handicapped somewhat by lack of languages, and sang English and Italian songs in French. Canada will watch her progress with great interest. The program was shared by Cecile Prefontaine, young Canadian pianist, who has made great strides since she was last heard.

If the season continues as well as it has started, this will be an outstanding music year.

America Is "Land of Opportunity" for Young Singers

New Widening of Musical Boundaries Opens Many Fields for Young Artists

ASTRID VARNAY

The most progressive elements in this country have been saying for years that more attention should be given to developing American talent in music. They have claimed that here in this country are many young people whose talent potentially equals or excels that of foreign importations; in other words, women who have eye as well as ear appeal. Moreover, there are many who claim that particularly since the war, America has had the pick of music teachers and that it is no longer absolutely necessary for young singers to study abroad

The new generation of divas boasts a great many young women of considerable vocal talent who are, in addition, attractive. Many of them are accomplished actresses. They are typically American in background and training. On stage or off, they affect no airs. They are normal, healthy, unpampered girls, who work hard and have high aims.

Young women like Patrice Munsel of the Metropolitan Opera; concert singer Anne Brown; the young Helena Bliss now starring in the Broadway show, Song of Norway; the young Metropolitan members Astrid Varnay and Martha Lipton; Marjory Hess, who has made a great success with the Chicago Opera, and many others, may be considered indicative of the current trend. They are only a few of a great many.

Lines of Demarcation Disappear

What may also be noted is that the line of demarcation between grand opera and lighter musical productions seems to be disappearing. Leading concert and opera singers have not until recently consented to appear in light opera, operetta or musical comedy productions. A few exceptions among established artists, such as Grace Moore, who appeared on Broadway and in stage shows, or John Brownlee, who sang in The Vagabond King, only confirm this opinion.

With the past few years, however, we have seen a great deal of this widening of activities, and we are likely to see a great deal more of it. The younger, more attractive divas seem to have no prejudice, for the most part, against making this move. Grace Moore, Lily Pons, Helen Jepson, Gladys Swarthout and Risë Stevens have appeared in Hollywood musicals, and last year the charming Jarmila Novotna made a big success as Helen in the Broadway production of Helen Goes to Troy. Irra Petina, recently of the Metropolitan, is now the hit of the Broadway production Song of Norway.

So far as this younger generation is concerned—the names are picked at random—they all share one characteristic. Whether they are called Helena Bliss, Annamary Dickey or Marjory Hess, they all have one common ambition, which is to make good and to make a decent living.

The Case of Marjory Hess

As a test case, let us take the career of Marjory Hess, whose artistic activities comprise opera, as well as concert, and who distributes her talents equally over the serious and lighter aspects of her art. Whether she sings Mimi in Boheme or a concert or lighter music on her extensive tours with the operetta quartet, Footlight Favorites, her goal remains the same: to sing well and to bring joy to the people.

Born in Chicago, Miss Hess attended the University there, majored in mathematics, was a junior Phi Beta Kappa and at 17 was the University's youngest girl graduate. Although, she is still in her twenties, Miss Hess had several years of operatic training. While in her 'teens, she sailed for Italy where she studied music, acting and dancing. After two years she returned to America, continued her intensive training and then made her American debut with the Cincinnati Opera Company in July, 1940. Since then Miss Hess has sung leading roles in Chicago, and Cherubino in Mexico City under Sir Thomas Beecham.

MARJORY HESS

Recently, she has completed an extensive concert tour, devoting much of her time to singing before servicemen, with appearances at the West Point Military Academy and the Stage Door Canteens in Philadelphia and New York. She believes that barnstorming in high school auditoriums, vocalizing in vast middle western college and concert halls, singing in outdoor stadia and the like, will give the American singer the same varied training as singing in the chief music theatres of Europe.

This young American generation of singers carries a great responsibility, and they know it. They will be called upon to be the interpreters not only of the standard operatic repertoire, the precious inheritance of the centuries, but also of the American opera still to be written. Their aims and ambitions will be most important in paving the American operatic way. H. W. L.

DISCS: New Records for Holidays

It shouldn't be hard to solve the gift problem for children this Christmas, that is, if there is a phonograph in the house. Victor has issued sets of records, containing songs and stories, for every age group. They are handsomely decorated and are just about as festive in makeup as one could posibly imagine.

Disc Reviews

WALTON: Belshazzar's Feast; sung by Dennis Noble, baritone, and the Huddersfield Choral Society; played by the Liverpool Philharmonic Orchestra and Brass Bands; William Walton, conductor; text arranged by Osbert Sitwell. Victor set No. DM-974, 5 12-inch discs, $5.50.

This recording has probably received more unsolicited advance publicity than any other set in many years. Reports of its being one of the greatest technical achievements to date have been pouring in from England since it was first released under the HMV label. We are, indeed, grateful to Victor for issuing it. Especially since the market has been flooded with reissues and mediocre material during the last year or so, Belshazzar's Feast is like a shot in the arm.

William Walton, still in his very early forties, and one of England's foremost composers, completed this tremendous work when he was about 29 years old. Based on a biblical text arranged by Osbert Sitwell, it is scored for a huge orchestra, two brass bands, full chorus and baritone solo. Walton employs all of his resources with skill and discrimination. The work has great force, dramatic intensity, and with the amazingly faithful reproduction of both voices and instruments, the net result is truly remarkable. A thrilling set of records!

HANSON: Symphony No. 1, in E minor, Op. 21 (Nordic); played by the Eastman-Rochester Symphony Orchestra, Howard Hanson, conductor. Victor set No. DM-973, 3 12-inch discs, $3.50.

Howard Hanson's first symphony, in three movements and a concluding finale, was composed when he was 25 years of age and had just completed his stay in Rome as a fellow of the American Academy. However, there is nothing immature about the work. It is substantially constructed, the themes are developed logically and with fluency. And, while there may not be a wealth of originality about the composition, there is no doubt but that the composer was, even at that time, complete master of his craft. The recording, under the baton of the composer, is good.

Dr. Hanson has recently been awarded the 1944 Pulitzer Prize for his Fourth Symphony and his Second Symphony (Romantic) has already been recorded (Victor set No. 648).

DVORAK: In Nature's Realm (In der Natur, Op. 91); Suk: Folk Dance Polka from Fairy Tale Suite; played by the Chicago Symphony Orchestra under the direction of Frederick Stock. Victor set No. DM-975, 2 12-inch discs, $2.50.

This is the first in a cycle of Three Overtures for Orchestra, by Dvorak, which he originally intended to title Nature, Life and Love, but were finally published as separate works named In Nature's Realm, Op. 91, Carnival, Op. 92 and Othello, Op. 93. Based on a pastoral motive, this is utterly delightful music that can be recommended wholeheartedly to all. The filler, a folk-dance by Dvorak's pupil and son-in-law, Josef Suk, has a distinctive Bohemian charm. The late Frederick Stock was undoubtedly fascinated by these lovely works, as he provided a spirited and an altogether satisfying performance.

Single Discs

DELIUS: Intermezzo and Serenade from Hassan, arranged by Sir Thomas Beecham; La Calinda from Koanga, arranged by Eric Fenby, played by the Halle Orchestra, under the direction of Constant Lambert. Victor 12-inch single disc No. 11-8644, $1.

It is ironic that the interest in music of Delius here should be stimulated by, of all things, a ballet, since it was he who wrote, in 1920, that: "the chief reason for the degeneration of present-day music lies in the fact that people want to get physical sensations from music more than anything else . . . they would rather feel music with their bodies than understand it through their emotion. It seems as though a tarantula has bitten them—hence the dancing craze. Dalcroze, Duncan and Diaghilev. . . . No one is immune. Bach Fugues are employed as exercises in muscular mathematics and Beethoven sonatas interpreted (!!!) by every hysterical, nymphomanical old woman who can gull the public into seeing a revival of the Greek Spirit." Be that as it may, we doubt very much if Delius would have objected strenuously to the treatment his music has received in Tudor's ballet, Romeo and Juliet.

These particular arrangements naturally retain all the luscious exotic Delius harmonies and receive an excellent performance under the direction of Constant Lambert, most able English conductor and musician.

HANDEL-KINDLER: Prelude and Fugue in D minor; played by the National Symphony Orchestra under the direction of Hans Kindler. Victor 12-inch single disc No. 11-8621, $1.

Improptu in A flat, Op. 29; played by LISZT: Liebestraum No. 3; CHOPIN: Impromptu in A flat, Op. 29; played by Alexander Brailowsky, pianist. Victor 12-inch single disc No. 11-8643, $1.

There have been so many recordings of these pieces that it boils down to the matter of picking one's favorite pianist in making a selection.

CARPENTER: The Sleep That Flits on Baby's Eyes' (Rabindranath Tagore); HAGEMAN: Do Not Go, My Love; sung by Rose Bampton, soprano, with Wilfred Pelletier at the piano. Victor 10-inch disc No. 10-1118, 75¢.

"G. I." and Civilian Concerts for Sgt. Darwin

S/Sgt. Glenn Darwin, baritone, formerly of the Metropolitan Opera, is baritone soloist with the Official Army Air Forces Band under the direction of

S/SGT. GLENN DARWIN

Captain George S. Howard, Bolling Field, Washington, D. C. The band gives at least three concerts and one coast to coast radio broadcast each week, and has toured extensively here and in Canada, sometimes giving as many as four concerts a day. In addition to his appearances with the band, Sgt. Darwin gives recitals for the wounded at Bolling Field Station Hospital, Walter Reed General Hospital, and hospitals at White Sulphur and Hot Springs, Va. He has been soloist with the National Symphony Orchestra under Dr. Hans Kindler and with the Watergate Symphony under Alexander Smallens in an all-Gershwin program. He has also sung twice at the White House for Mrs. F. D. Roosevelt and Cabinet members and for a dedication service at the House of Representatives.

RADIO, TELEVISION: News and Views—

By WILLIAM

One of the highlights of the annual music season is the return to the air of Metropolitan Opera, with the initial broadcast of the 1944-45 season on Saturday afternoon, Dec. 2, over the Blue Network. Sponsored by the Texas Company, the broadcasts will be heard in the United States, Canada and short waved to other countries.

Fourteen years ago on Christmas day in 1931, the first Met broadcast was inaugurated with Humperdinck's opera Hansel & Gretel. The principals in the cast were Editha Fleischer, Queena Mario, Dorothee Manski, Henrietta Wakefield and Gustav Schuetzendorf. This was an epoch-making event in radio, which has developed over the years into an institution for radio audiences throughout the country. It has brought the actual performance of opera within reach of hundreds of students, singers and opera lovers who may never have the opportunity of entering the portals of this famous opera house.

Broadcasts Dominate Radio Situation

Today the broadcasts dominate the entire radio situation on Saturday. They are practically a four-hour show, since one full afternoon is utilized over a coast to coast network. Individual listeners are estimated to number between 10 and 12 million, besides the opera parties, organized in groups of five or ten persons up to several hundred, who meet regularly for what they call the Saturday Afternoon Opera Party. These listeners have been aptly called the largest cultured audience in the world.

During the past five years the program has been developed into five separate features, all interrelated: The Music of the Opera; carefully prepared synopsis of each opera delivered preceding each act by Milton Cross, the announcer and commentator; The Opera Forum Quiz; The Met Opera Column; and The Opera Victory Rallies.

Auditorium Converted Into Gigantic Radio Studio

To present this enormous amount of broadcasting, the entire opera house on Saturday afternoon is virtually converted into a gigantic radio studio. Multiple microphones, scientifically placed in various parts of the auditorium, pick up the music from the stage and orchestra pit. This is then "mixed" with scientific exactitude by trained radio engineers, who sit in a cubby-hole box, directly at the rear of the auditorium on the second tier. Adjoining this small space are two other rooms, one for Milton Cross, who acts as the announcer for the entire afternoon, and the other used for the announcers who act as masters of ceremonies for the Portuguese and Spanish presentations air waved throughout Latin America.

The Opera Victory Rallies are broadcast from the Met Opera Guild clubroom on the right side of the second tier. Approximately 100 people are permitted to sit in the broadcasting room to see and hear this particular feature. Just above the stage at the left, also on the second tier, is the box and ante-room from which the Opera Forum Quiz and the Met Opera Column are broadcast.

Microphones are also placed in the wings of the stage for constant communication with the men who see to it that the opera acts begin as scheduled and that the conductors go out to the pit on the split second, as they are intended to do. These men backstage immediately inform those in charge of the broadcasting of any last minute scenic or costume details which might lengthen the time previously allotted for the intermission feature.

FIRST "MET" BROADCAST.

The cast of the Special Christmas Day Performance of Haensel and Gretel in 1931, with M. H. Aylesworth, then president of NBC; Karl Riedel, conductor, and Gatti-Casazza, "Met" manager. (Wide World Photo).

Myriad Details Involve Exacting Task

As can be imagined, the coordination of all these groups and organizations with the myriad details involved is a most exacting task. The smooth production is made possible only by the use of a large number of experienced directors, engineers, writers and musicians.

This year eighteen Saturday matinees will be broadcast directly from the stage of the "Met." Nine new American artists, added to the company personnel this year, are expected to be heard by the radio audience. Of these, Regina Resnik, soprano, Morton Bowe, tenor, and Hugh Thompson, baritone, are winners of the annual Metropolitan Opera Auditions of the Air.

Toscanini Begins Series of Beethoven Concerts

A fervently applauding audience packed Studio 8-H of Radio City on Sunday, Oct. 22, when the General Motors of the Air presented Arturo Toscanini and the NBC Symphony Orchestra in the first of nine concerts devoted to the music of Beethoven. The first and eighth symphonies comprised the program, the latter affectionately dubbed by Beethoven as "the little symphony in F." Toscanini's magic appeal was again demonstrated by the uncanny sense of cohesion he achieves from his reading of the master. Imbued with the electric vitality of his interpretation, the basic scheme of the composition is evolved in a glorious, luminous unity of tonal beauty. The resulting impression is that one has heard for the first time the full enchantment of a Beethoven score.

There was only one false note that marred this memorable concert, and which injected a deplorable break in the exalted atmosphere that the Maestro had created. Why must radio audiences be subjected to the monotonous dreary intermission talk so entirely out of key with the presentation? There is no question that the sponsor has every right, in view of the valuable contribution made to radio audiences, to recognition in some form, but surely a more interesting and spirited intermission talk could be devised that is more in keeping with the high standard of this program.

Among the distinguished personalities in the audience were Lucrezia Bori and Mrs. Herbert Lehman, the wife of the Ex-Governor of New York State.

Orchestras of Nation Broadcast

An ambitious presentation will be featured on a 24 week series titled Orchestras of the Nation, which will have its premiere Dec. 16 (NBC Saturdays 3:00 to 4:00 p. m. EWT). Five major symphony orchestras of the United States will be featured, the series representing a resumption of the programs of the same title launched last spring, when Désiré Defauw conducted the Chicago Symphony in 5 NBC broadcasts. The series will present the Indianapolis, Baltimore, Kansas City and Eastman School (Rochester) symphonies in addition to the Chicago ensemble during the season. Defauw again will be on the podium and conductors of other organizations are Fabien Sevitzky, Indianapolis; Reginald Stewart, Baltimore; Efrem Kurtz, Kansas City and Howard Hanson, Eastman.

The broadcasts will originate in the home cities of each orchestra. The Kansas City Philharmonic will be the first orchestra featured, appearing Dec. 16-23. From Dec. 30 through Jan. 13, the Indianapolis Symphony has been assigned the microphone. The Baltimore group takes over Jan. 20 through Feb. 3. Three encore air concerts of the Indianapolis Symphony are scheduled between Feb. 10 and 24, inclusive, and the Baltimore organization also returns for three added concerts, March 3 through 17. The Chicago Symphony will broadcast five concerts in a row, starting March 24, and on April 28 the Eastman School ensemble takes the mike for five weeks, concluding the series May 26.

Television Plans for the Future

Ralph R. Beale of the RCA Laboratories, feels the television picture, as transmitted today, leaves much to be desired. He is confident post-war pictures will be greatly superior. Color television and three-dimensional pictures are eventual possibilities, but will involve more complex and consequently more expensive equipment. The business potentialities of this new art are almost without limit and when fully developed will open entirely new fields that were unimaginable a decade ago. It is fascinating to consider that school children will be able to watch as well as listen to history in the making; movies can be brought right up to the eyes and ears of the bedridden, while a distant football or baseball game can be attended in the comfort of a living room armchair.

Toscanini to Lead Performance of Fidelio

Maestro Arturo Toscanini has selected an all star cast for the two-program performance of Beethoven's opera Fidelio by the NBC Symphony Orchestra on Sundays, Dec. 10 and 17 (NBC 5:00 to 6:00 p. m. EWT). These two broadcasts will close the nine-week Beethoven Festival on the winter series of General Motors Symphony of the Air. Several stars of the Metropolitan Opera are included in the talent line-up for the first complete opera to be conducted for broadcasting by the famous Maestro. Rose Bampton, Eleanor Steber, Jan Peerce and Nicola Moscona have been assigned parts. Completing the cast are Herbert Janssen, Sidor Belarsky and Joseph Laderoute. Peter Wilhousky will direct the chorus. Spoken lines will be omitted in the Fidelio broadcast, but all the orchestral and vocal parts will be offered in their entirety.

Radio Notebook

Edgar Kobak, executive vice-president of the Blue Network, has resigned to assume the presidency of the Mutual Network this month. He will succeed Miller McClintock, who two years ago became Mutual's first paid president . . . Two New York City Symphony Concerts, Leopold Stokowski, conducting, aired over WNYC, Oct. 24 and Nov. 7 . . . . Robert Casadesus soloist with N. Y. Philharmonic (WABC), Oct. 29 . . . . Artur Rubinstein highlighted General Motors Toscanini Beethoven Festival (NBC), Oct. 29 . . . . Yolando Mero-Irion received a citation from Sigma Alpha Iota musical sorority in recognition of her services to music at a dinner celebrating the 10th anniversary of the Women's National Radio Committee, given at the Waldorf in October . . . . Olin Downes engaged by CBS for series of Sunday afternoon talks on musical events, programs and personalities to precede N. Y. Philharmonic broadcasts, premiering Oct. 29 . . . . Artur Rodzinski concluded his first four weeks as conductor of the Philharmonic Orchestra, Oct. 29. Pierre Monteux conducted the first two weeks in November. Rodzinski returned for the period of Nov. 13 through Dec. 10 . . . . Deems Taylor acted as narrator to his orchestral suite Through the Looking Glass on CBS's Gateways to Music, Oct. 31 . . . . Two Beethoven scores, the Overture to Egmont and the Seventh Symphony made up the program for the Nov. 4 (WJZ) broadcast by the Boston Symphony Orchestra, Serge Koussevitzky conducting . . . . U. S. Rubber Company, N. Y. Philharmonic concert sponsors, received national radio award, presented on Nov. 1 by the Metropolitan Alumnae Chapter of Phi Beta, which is branch chapter of the national professional fraternity of music and speech. As the organization presented the award again to the U. S. Rubber Company this year, the Philharmonic extends its winning of the trophy to three years straight. . . . In October, Gladys Swarthout, mezzo-soprano of the "Met," made the first of a series of appearances on CBS Voice of Firestone. . . . Sixteen year old pianist Leon Fleisher was soloist with the New York Philharmonic, Nov. 5.

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CONDUCTOR
Artistic and Music Director Pittsburgh Opera
Program Producer Station KDKA Pittsburgh

Blue Network Head Sees Vast Possibilities in Radio's Future

TAYLOR

Oliver Optic was the author of books for boys which were given to young sprouts of another generation by doting parents as a colorful example of success to be won by hard work, honesty and keeping an undeviating eye on the goal to be achieved. The modern youngster might read these by-gone classics with his tongue in his cheek, but living evidence that the pattern of those success stories was not so far wrong is exemplified in the career of Mark Woods, president of the Blue Network.

He, too, was an ambitious American boy who began his business life at the bottom of the ladder, and, by following a career pattern in which the elements of purpose, perception and hard work were dominant, is now, at the age of 41, the active head of one of the important networks and one of radio's pioneer executives.

Undoubtedly one of the basic reasons for Mr. Woods' outstanding record in radio, was his early foresight in realizing and developing the merging of the entertainment medium of radio with conservative business enterprise.

Mr. Woods is of medium height with reddish hair and keen blue eyes, which we felt could size up a personality or a situation pretty accurately at a glance. He appears much younger than his actual years, and, for an executive with his heavy responsibilities, there is an unhurried air of informality about him and a quiet efficiency that immediately inspire confidence.

Television Potentialities

Naturally, our first question was about television, since that is the topic most discussed in radio networks today. Mr. Woods leaned back in his chair and smiled. "We realize the vast potentialities of television, and the Blue Network has taken steps which we believe, at the conclusion of the war, will amaze the American listener. Radio, since its beginning, has been an important factor in contributing to our culture and in entertaining and informing our people. We at the Blue feel we would be amiss in our relationship with American life were we not prepared to bring this development to American homes. The demands of war necessarily have deferred this temporarily, but we have not halted our frequency modulation and television experiments in the interim. Our applications for new licenses, our plans for new stations and centers, have been filed with the proper authorities. We wait only the 'go ahead' which will come with the war's end. We must be prepared to give the best in television. That is what we are planning and are prepared to do when the time comes. Service to the public is the basic element underlying all our operations."

Blue Network Planned Public Service

We asked him just exactly what he meant by public service. "Public Service of the Blue Network," he replied, "is planned presentation of radio features for the information and entertainment of the public. We take particular pride in the response which resulted this year to our broadcasts from the New York Herald Tribune Forum. It was not merely a 'pick-up' of addresses. Rather it was a specially arranged and patterned radio program. That a high rating followed delighted us, for this showed that our ideas met a favorable public response. Similarly, our Victory Rallies last season, in connection with the Metropolitan Opera performances, brought world figures to the microphone in the midst of what many regard as the acme of musical production.

"Another example I might cite of our public service is the annual series by the Boston Symphony, admittedly a premier orchestra of the country, under the eminent Dr. Serge Koussevitzky. As you know, Dr. Koussevitzky has long been known as the advocate of the contemporary composer. His programs include many such scores. In presenting them, in cooperation with the Allis-Chalmers Manufacturing Company, both they and we believe we are performing a public service.

MARK WOODS,
President, The Blue Network, Inc.

Whiteman in Sponsored Series

"Nor must I forget that the Blue Network itself this season is sponsoring a series under Paul Whiteman, director of music, commissioning works by leading composers in both the serious and popular fields, although where this line of demarcation occurs is a moot question. Stravinsky, Harris, Copland and Creston are just as popular in a sense as Peter De Rose, David Rose, Ferde Grofe and the others, who also received commissions from the Blue Network Creative Music Fund.

"The Metropolitan Opera Auditions of the Air, the World of Song—I might continue indefinitely. All these serve but to demonstrate that the Blue is trying to aid young artists, and at the same time, entertain the American public with music. Needless to say, we are not neglecting the many other fields, news, fashions, world events, the stage, all of these are part of the general plan of education and entertainment.

"With all these activities," he concluded, "as Edward J. Noble, the chairman of the board, so well expressed it, 'the Blue Network is in the service of the people and that is our function.' So now the Blue stands ready to add television to its service to America."

Mark Woods' Career

Mark Woods was born in Louisville, Ky., and most of his boyhood days were spent in Florida. There he received his first business experience, selling with the American Naval Stores Company during his summer vacations. Here he learned accounting, bossed a tool crew, supervised the affairs of shipyards and construction companies.

From then on he held a number of jobs, which were the means of building a firm foundation for his future work. When he migrated North, he was employed by Thomas A. Edison Industries in West Orange, N. J. When in 1920 he changed to work in the accounting department of the New York Telephone Company, it proved a momentous year and, unknown to the young man, was the first step in a field that was to bring him undreamed-of success. Very shortly he was transferred to the parent company of A. T. & T., then owners of Station WEAF.

SERGE KOUSSEVITZKY,
conductor of the Boston Symphony Orchestra, one of the foremost features of the Blue Network, heard on Saturday evenings at 8:30 (EWT).

Glimpsed Possibility of Radio

This position gave him his first glimpse of the possibilities of radio and he was quick to realize its scope for the future. At this time, Mr. Woods determined to make radio his career. Since then he has been engaged in the business of broadcasting for literally half his lifetime.

His advancement was rapid. By 1926 he was assistant treasurer, secretary and office manager of the Broadcasting Company of America, an A. T. & T. subsidiary, set up to operate WEAF. He established many of the network's early commercial policies. So it was a logical sequence, when the National Broadcasting Company was organized and took over the broadcasting operation of A. T. & T., that Mark Woods was assigned not one, but three, executive jobs, which gave him an active part in the operational policies of the new company as well as in directing its finances. At this time he established NBC's branch offices. In 1934, he was advanced to executive vice-president and administration officer of NBC. Two years later, he resumed the post of vice-president and treasurer. Approximately three years ago, when the Blue Network was divorced from NBC as an entity, Mr. Woods was elected president of this important network.

Stuart Ross Active

Stuart Ross has been engaged by S. Hurok as coach, accompanist, musical adviser and assisting artist for Patrice Munsel, soprano of the Metropolitan Opera, for the season 1944-45. He will also tour with Charles Kullman, tenor of the Metropolitan Opera, as he has for the past six years, and with Reed Kennedy, baritone of the Prudential Radio Hour. Mr. Ross continues his coaching activities in his New York studio, at the Clarke Conservatory, Philadelphia, at the Carolyn Beeson Fry studio, White Plains, N. Y., and will be accompanist again for the Downtown Glee Club and for several artists in Town Hall recitals.

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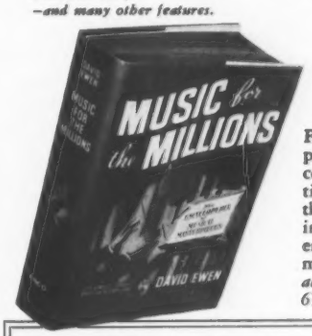

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THE DANCE: BALLET INTERNATIONAL BOWS; RUN OF BALLET THEATRE ENDS

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

Probably the most widely publicized dance event in years and years was the opening of Ballet International on Nov. 30 at the International Theatre. Notables of the arts and society turned out in abundance, indeed, there was nothing dull about the audience.

As for the performance, it would be unfair to criticize the proceedings severely, since every new company must undergo a trial and error period. Every new enterprise should be encouraged in a constructive way so that the best of its potentialities may in time be fully developed.

Sylphides by New Company

Les Sylphides, as an opening ballet, was a poor choice. Especially in view of the fact that dance audiences have had the opportunity of seeing superb performances of the work by Ballet Theatre at the "Met." It seems that rather than emulate the other two major companies, this group should aim to create an artistic goal of its own on a smaller scale. Marie-Jeanne, a strong and interesting dancer, was not at her best in the principal part. This was undoubtedly due to a good case of nervous jitters which was quite understandable. William Dollar finally warmed up and toward the end surprised the audience with several brilliant leaps. Lisa Maslova, apparently the only soloist who wasn't noticeably hampered by nerves, danced the Mazurka with charm, grace, poise and admirable balance. The corps de ballet was a little stiff but there was evidence of careful rehearsing. The work was under the supervision of Vera Fokina.

World Premiere Second on List

Second on the list was the world premiere of Bronislava Nijinska's Brahms Variations, with scenery and costumes by Marcel Vertes. It is in two scenes, the first is "In Olympus" and the second "On Earth". Viola Essen and Andre Eglevsky are stunning in the leading parts, but otherwise the stage is overcrowded most of the time and the work seems endless.

In the first place, with all due respect to Ivan Boutnikoff, it is impossible to make an interesting orchestration of variations originally conceived for the piano. And this ballet employed two sets of variations—the Handel-Paganini-Brahms and the Brahms' Variations on a Theme by Paganini. Is it any wonder that the ballet seemed to go on and On and ON???

New Dali Work

Sentimental Colloquy, also a world premiere, introduced Andre Eglevsky in the role of choreographer for the first time. But with Salvador Dali in charge of the scenery and costumes there is very little chance for the choreographer, for the art work takes over completely. Even the commendable musical score by Paul Bowles was almost lost, like the baby grand piano, midst the rows and rows of bicycle riders on the back drop. As the music gets under way, branches of autumn leaves, grouped on one side of the stage, fall to the floor. A huge turtle emerges and makes its way across and off stage. A white bicycle appears and disappears and Marie-Jeanne, with Andre Eglevsky, spend the rest of the score "Pas de Deuxing." According to the program note, the ballet has been inspired by the Paul Verlaine poem of the same name.

A SCENE FROM ARGENTINITA'S VERSION OF RAVEL'S BOLERO as presented at the "Met" during the Ballet Theatre season. Mme. Argentinita is kneeling; and standing from left to right are Jose Greco, Pilar Lopez and Manolo Vargas. At right, André Eglevsky in Nijinska's Brahms Variations, as produced by Ballet Internationl at the International Theatre. (Photo by Fred Fehl).

Nijinska's Bolero Revived

The final work presented was a revival of Nijinska's version of Ravel's Bolero. The scenery, designed by Enrico Donati, depicts a cave which is supposed to be a gypsy hideout. There were many sections that were quite effective but the music was too slow and Viola Essen, as the central figure, is too much of a lady to make a convincing passionate and seductive gypsy. Alexander Iolas and David Ahdar did their best in the parts of the men.

Orchestra an Asset

A feature of the performance was the orchestra under the direction of Alexander Smallens. While the tempi were not always right for the dancers, the musical quality of the orchestra was excellent.

And a word for the International Theatre, which has been renovated to become the permanent home of this company. From the audience point of view, the theatre is perfect in design, but the stage is too small for a large company. Since the choreographers and artists have a limited space to work in, the dimensions should be kept in mind and works should be created accordingly. Then, the size of the stage need not be a handicap.

Other productions by the company will be reviewed in the next issue.

Ballet Theatre Plays to Full Houses

In the meantime, Ballet Theatre continues to attract full houses at the "Met." One of the outstanding events of the second half of the season was the first performance of Argentinita's Dances from Bizet's Carmen. Pilar Lopez was also responsible for some of the choreography and the costumes were by Cesar Rubio and Aontanon. The dances had charm and dignity, characteristics that have become synonymous with the art of Argentinita. The rest of the company, including Pilar Lopez, Jose Greco and Manola Vargas were in fine fettle. The duet, danced by the two men, was especially exciting.

Argentinita's Company Scores

On Oct. 28, the little Spanish group gave an electrifying performance of Ravel's Bolero. Each dancer really brought new life to the old score and challenged the most rabid anti-Bolero minded individual to sit up and take notice. There was a tremendous drive about the music and dance, and the two seemed to fit like a glove. Surely there is not a finer small troupe of dancers before the American public today that can come anywhere near the artistic calibre of Argentinita, Pilar Lopez, José Creco and Manola Vargas.

As the four week season drew to a close on Nov. 5, there were many memories of fine individual performances on the part of the soloists in the company and the guests artists, including Toumanova, Riabouchinska and Lichine, but there there were no choreographic achievements. However, the company on the whole is excellent and is full of exceptionaly gifted dancers, who are constantly developing, and have won a place in the hearts of all. Now we anxiously await the company's return in the spring.

Dance Notes

An event of great importance in the American Dance took place on Oct. 30 in the Library of Congress when Martha Graham presented three new dances at the festival of the Coolidge Foundation. Three major composers, Aaron Copland, Paul Hindemith and Darius Milhaud, were commissioned to write the scores, which were played by a chamber orchestra under the direction of Louis Horst. The featured dancers who supported Miss Graham were Erick Hawkins, Merce Cunningham and May O'Donnell. The staging of the three dances was by Isamu Noguchi and the costumes by Edithe Gilfond.

Tei Ko, a dancer who has studied for years in East Asia, will make her recital debut at the New York Times Hall on Nov. 20. . . . Dorothy Barrett is scheduled to give a lecture-recital on Nov. 28 at the Jersey State Teachers College in Jersey City. . . . On Dec. 3, the Jacob Pillow Board of Directors will entertain with a tea at La Meri's studio. Soloists who have appeared in the programs at the Pillow will be the honored guests and John Lindquist will show his collection of Kodachromes.

La Meri and her Natya Dancers presented the Hindu ballet, Guaba's Journey to Paradise, and a group of Spanish-American dances including dances of Argentina, the Philippines, Cuba, Mexico, Panama and Chile, at the Ethnologic Theatre on Nov. 7 and 8. . . . Pilar Gomez and Rozzino, featured dancers of the City Center Opera Company made their night club debut at El Chico on Nov. 7. They will also appear at the City Center during the current season of opera. . . . Pauline Koner, assisted by Joe Hahn, recently completed a three week engagement at the Roxy. . . . Ruth Page has been presenting her program of dances with words and music on a tour through Oklahoma and Texas.

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LONDON:

By HUGH LIVERSIDGE

LONDON—Sir Thomas Beecham returned to the Albert Hall to conduct the London Philharmonic Orchestra after an absence of years. Even up till the last moment it was not clear whether he would arrive in time for the concert. The program was made up of typical Beecham specialties—Berlioz's Carnaval Romain, Mozart's Symphony No. 34, Delius' Brigg Fair, Sibelius' Symphony No. 6, Chabrier's España. The London Philharmonic Orchestra played at the top of its form and did everything to help the conductor. Without in any way minimizing Sir Thomas' achievement, it is doubtful if the orchestra could have given such a performance, if it had not been for Fistoulari, who was in charge of the orchestra a year prior to Beecham's arrival, and guest conductors like Dr. Heinz Unger. Both had toured with the orchestra. Beecham was warmly applauded and is taking the orchestra on tour all over Britain. Every hall has been sold out well in advance.

Menuhin Feted

A packed Albert Hall greeted Yehudi Menuhin when he came on the platform to give one of his many recent concerts for charity throughout Britain, and in France and Belgium. His playing of the Beethoven Concerto was the quintessence of artistry. His reading had grace, poetry and fire as occasion demanded. In Lalo's Symphonie Espagnole, he did not stress its romantic qualities but rather its melodic ones. A particular feature throughout the concert was his singing tone. This concert alone raised £4,000 for charity. The orchestra was the London Philharmonic and Sir Adrian Boult wielded the baton.

Fistoulari with L. S. O.

At the Cambridge Theatre, Fistoulari conducted the London Symphony Orchestra. Rossini's overture to Semiramide had elegance, polish and grace, although the deputy wood wind section did not always give Mr. Fistoulari what he wanted. Moisiewitsch was soloist in Tchaikovsky's Piano Concerto No. 1. I thought that British concert-givers had formed a non-aggression pact and decided to give this old warhorse a rest! Next time they should let Moisiewitsch try to play it blindfold.

The concert concluded with Beethoven's 7th Symphony. Although Mr. Fistoulari labored manfully, the brass and woodwind sections were slow to respond.

Sometimes when I hear some of our brass instrument players, I am irresistibly reminded of two pieces of sandpaper being rubbed together, or the grunting of an elephant with indigestion. I look in vain for a bell-like *risonante* quality, and apparently the phrase *"sempre cantare"* remains one without meaning. And while this state of affairs has been accentuated by war conditions, it was in evidence, in varying degree, in all our orchestras before the war. I sometimes speculate upon just what takes place in some of our musical colleges and academies.

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Beecham and Menuhin Hailed

Unger Excels

At the Leeds Town Hall, Dr. Heinz Unger conducted the Northern Philharmonic Orchestra and the Leeds United Methodist choirs in a fine performance of Haydn's Creation. Dr. Unger very wisely did not give the work a heavy-handed pomposity but kept its sparkle. The Yorkshire choirs under Dr. Unger sang as if inspired. Of the three soloists, Parry Jones and Isobel Baillie were heard to good advantage. The audience gave Dr. Unger a great ovation.

Some are rather apt to regard Elgar solely as a blatant and brassy vulgarian. And while I am not one of this composer's warmest protagonists, I like to see fair play. The truth is that Elgar was an extremely sensitive and deeply emotional person. Mr. S. van Lier, manager of the Music Department, Keith Prowse & Co., threw an interesting sidelight on Elgar. We were discussing the composer's "Severn" Suite, which Dr. Unger is to perform with the Northern Philharmonic. When the bridge across the Severn at Worcester was being widened, Elgar obtained some of the railings from the old bridge and had them set up in concrete in the garden of his house. The "Severn" Suite was a direct outcome of this incident. Elgar loved his native county, and his music is often an expression of it.

Eda Kersey Memorial Planned

It has been decided to open a fund to found a prize, to be given annually at the Royal Academy of Music, to a talented and deserving violinist, this prize to be called the Eda Kersey Fund. Few better tributes to the late talented and well-beloved violinist could have been found.

Kendall Taylor Honored

Kendall Taylor, Britain's famous pianist, has received an honor from our ancient Royal Philharmonic Society, of which he was unanimously elected an honorary member. It is unusual to be given this recognition without being proposed for membership.

CLEVELAND

CLEVELAND—The season of guest conductors for the Cleveland Orchestra was off to a brilliant start with Vladimir Golschmann of the St. Louis forces in command. To him fell the task of whipping together an orchestra with 14 new members, mostly in the string section, during the first rehearsal week. His skill in accomplishing a fine balance of tone in so short a time was admired and applauded by an overflow audience. His program-building for the first three pairs of concerts was exemplary. The opening program consisted of the D minor Toccata by Bach transcribed for orchestra by Tansman, Brahms Fourth Symphony, Strauss' Death and Transfiguration, Ravel's Alborada done in exquisite style and the Rimsky-Korsakoff Spanish Capriccio. In the solo violin parts concertmaster Tossy Spivakovsky shone; others outstanding in their solo bits were Maurice Sharp, Harry Fuchs, Philip Kirchner and Alice Chalifoux. The second program even surpassed the first in artistic and interpretative quality. Mozart's Eine Kleine Nachtmusik breathes classic charm; Debussy was given elusive suggestiveness in La Mer, Aaron Copland contributed his Quiet City, for trumpet, English horn and strings; and the symphony was Tschaikowsky's 5th, another triumph for conductor and orchestra. The third event was a festive occasion with the second half devoted to Wagner and Helen Traubel, who soared to artistic heights in Elsa's Traum, Sieglinde's Du Bist der Lenz and Isolde's Liebestod, with Mr. Golschmann displaying that insight and sympathy which turns the printed page into a vital experience. Beethoven's Seventh Symphony was performed in the best tradition. Mr. Golschmann will return later in the season. The concerts of Nov. 2-4 and 9-11 will be under George Szell.

Philadelphia La Scala Opera Company

In a pre-season event, Oct. 4-8, the Bernardi management presented the La Scala Opera Company at Public Auditorium. Rarely have we heard a finer Tosca than that of Zinka Milanov, with Sydney Rayner and Alexander Sved, the latter's portrayal of Scarpia ranking with the finest on any stage.

Mme. Milanov and Winifred Heidt as Azucena carried away the house in Trovatore, with Pasquale Ferrara and Carlo Morelli. Dorothy Kirsten and Nino Martini were an ideal Mimi and Rodolfo in La Bohème and had an excellent supporting cast. Hilde Reggiani distinguished herself in Traviata and Lucia di Lammermoor, her coloratura being of the purest and truest. Morelli's elder Germont was exemplary and brought down the house. Then there were the "twins," Pagliacci and Cavalleria Rusticana, with the veteran Martinelli singing with authority. Elda Ercol sang a lovely Aida and a dramatic Santuzza; Bruna Castagna again voiced Amneris opulently. Giuseppe Bamboschek and Gabriele Simeoni conducted a medium sized, quite efficient orchestra partly composed of Cleveland Orchestra men.

The Civic Concert Course opened its season under Mrs. Emil Brudno's management with Joseph Schuster, cello; Isaac Stern, violin, and Alexander Uninsky, piano. Each artist was heard in a group of his own and united in the Mendelssohn Trio in D minor. All offerings were of high excellence.

Under Rudolph Ringwall's baton the Cleveland Orchestra participated in the opening of the War Chest Drive, with Leonard Shure playing Beethoven's Emperor Concerto to an enthusiastic audience. The associate conductor has also scheduled a series of twilight concerts on Sunday afternoons; these always draw an overflow audience.

At the Cleveland Museum of Art, Dr. Julius Hijman, Dutch composer and pianist, now living in this country, appeared in works by Sweelinck, Dirk Schaeffer and Bernard Wagenaar; he also performed a Sonata of his own and Chopin's 24 Preludes. ROSA H. WIDDER

ARTISTS FROM U. S. IN AUSTRALIA.

Lauri Kennedy, cellist (second from right) who recently returned to that country after living for six years in Hollywood, and his pianist-wife (extreme right) are seen with the musical comedy singer and film artist Walter Slezak and his wife. Mr. Slezak is the son of Leo Slezak, well-known Wagnerian tenor of the last generation, and is shown here in costume for a Gilbert and Sullivan opera. Mr. and Mrs. Kennedy have been touring for the Australian Broadcasting Commission, giving joint concerts and playing over the air. (Photo by Russell Roberts Pty., Ltd.).

GOLSCHMANN IN ORCHESTRA BOW

Dubois New Metropolitan Concertmaster

Eugene Dubois has been engaged by the Metropolitan Opera as concertmaster for the coming year. He has been concertmaster with the Chicago Opera, the Metropolitan Opera (season of 1927), for NBC and CBS.

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NEW YORK CONCERTS: Leading Personalities Return In Manhattan's Busy Fortnight

The late Felix Weingartner said that only in the case of Mozart was the old proverb disproved, about no master ever falling from heaven. It seems to me to have been given the lie a second time with Bizet's C major Symphony. Rodzinski conducted it at the Philharmonic concert Oct. 26 at Carnegie Hall. Although influences of Mozart, Beethoven and Rossini are recognizable, the work definitely shows the individuality of the French composer, with all his rhythmic charm and melodic richness. The score also is orchestrated with a mastery absolutely amazing for a 17-year-old lad. Rodzinski and the orchestra gave a superb performance and the audience responded with true enthusiasm. Couperin's Prelude and Allegro, as arranged by Milhaud, is too pompous and demanding for the thematic content of the original work and takes away a lot of the characteristic atmosphere of the early master.

Mozart's Concerto for piano in C minor had Robert Casadesus as soloist. It goes without saying that this keyboard artist gave a first-class performance. In truly Gallic manner, however, the structure of the work seemed to be stressed more than the emotional implications. The whole performance had the clarity and the spark of a beautifully-cut crystal. The concert closed with a performance of Debussy's La Mer in which the orchestra showed all its virtuosity. Orchestra and conductor were much fêted.

Casadesus was again the soloist with the New York Philharmonic on Oct. 29's afternoon program in Carnegie Hall, his fourth appearance with the orchestra for the week and his second in the Saint-Saens Concerto in C minor, No. 4. The pianist was at his best—which meant a performance of superlative technic and expressive finesse. Rodzinski and the orchestra matched him in artistic quality. The concert also brought three excerpts from Berlioz's Damnation of Faust, the Couperin-Milhaud Prelude and Allegro, and the Bizet Symphony in C major.

Piston Fugue Premiered

The Sunday matinee of the Philharmonic on Oct. 22 at Carnegie Hall, repeated some numbers heard the previous Thursday and Friday, but added Walter Piston's Fugue on a Victory Theme. The work is one of 17 short ones commissioned by the League of Composers on subjects connected with the war. (A good many such League pieces were done by the Philharmonic last season.)

The Piston score is recognizably military, what with march rhythms and generally robust material, all of it kept in Fugue form. The scoring shows that composer's usual facility and effectiveness. Rodzinski and his men performed with a zeal and impetuosity worthy of MacArthur driving on the Japs in the Philippines.

Stokowski in Russian List

The second evening concert, Oct. 23 (repeated next afternoon), which Leopold Stokowski gave with the City Center Orchestra was devoted to Russian music. Again his magic spell transformed a basically not first rate orchestra into an exceptional musical body. Listening to Tchaikovsky's Romeo and Juliet, Stokowski's own transcription of Scriabine's Prelude in C sharp minor and Moussorgsky's Night on Bare Mountain, one had to admire over and over again the tonal volume and beauty of the orchestra, and its eloquent expression of moods and emotions. These performances are inspired by a really unique personality.

The center piece of the program was Shostakovich's Symphony No. 8 in an abbreviated version shortened by more than twenty minutes. Even so, it lasted three-quarters of an hour and remains too long. With the exception of the last movement, which at best has chaotic moments, Stokowski did wonders in elucidating the structure of the piece. A crowded house celebrated the conductor and his unusual orchestra.

Elman Triumphs

With his sweetness of tone, his technical perfection and his superfine musicianship, Mischa Elman certainly ranks among the first violinists of the world, as he showed again at Carnegie Hall on Oct. 20. All these unique qualifications shone especially in the Sonata, Opus 18, by Richard Strauss. The work sounded as if one heard it for the first time. And Leopold Mittman, pianist, though sometimes too loud, was an equal partner in this performance. Elman played the Chaconne by Vitali-Charlier with an infallible feeling for style and unsurpassable technical perfection. Innumerable graces of execution were in Rapsodia Iberica by Joaquin Nin, Hebrew Melody by Joseph Achron, Caprice, E flat, by Wieniawski-Kreisler, Ballade et Polonaise, by Vieuxtemps. A crowded Carnegie Hall audience lionized the great violinist becomingly.

A promising debut recital was that given by Stanley Fletcher, pianist, in Town Hall, Oct. 20. Mr. Fletcher lacks maturity and intensity of tonal coloring, but these are qualities which time undoubtedly will supply. At present he has a fine technic and a meritorious sense of style, displayed in Beethoven's A Major Sonata, Op. 2, No. 2, excerpts

(*Please turn to opposite page*)

USO LOG: Music Eases Grim Lot of War In Tour of the Middle East

Tales of the heroic first line troops in the Italian campaign and the Middle East, and of the part that music has played in providing relaxation and comfort for them, were related after her return to New York from a tour of USO-Camp Shows, Inc., by Frances Cassard, American soprano. She was one of a unit sent out by the Concert Division of that organization, of which G. A. Baldini is director.

"I was the first Concert USO girl to arrive in Rome after our boys took the city," she said. "It was just five days after the surrender of the capital by the Germans. I was attached to the Fifth Army and went north of Rome with our combat forces.

"We traveled by jeep, and were in a convoy of supplies, armaments and troops. The roads were jammed with military traffic—one solid line coming from both directions. Often we waited for military engineers to repair a bombed bridge or to cover impassable shell holes in the road.

Concert on the Road to Rome

"Coming South were vehicles of many of our Allies going to headquarters in Naples. There were Polish and Russian Red Cross ambulances and American hospital trucks bearing our wounded boys to evacuation hospitals. In our convoy were many British forces, including some of the Eighth Army.

"One day, on this road, we had been travelling since dawn and had expected to make camp by noon. It was late afternoon and the rain was pouring down. We were all hungry, as we had no K-rations with us, and tired to death. We lived under the same conditions as the boys—slept in bedrolls, washed out of our helmets, and ate K-rations. Traffic had stopped, and we didn't know why. Morale was low.

"I decided to give a concert right there in all the mud and rain. We got out the accordion and held an umbrella over it. I pulled the hood of my Army trench coat over my head and we wandered up and down the road between the vehicles, singing to those boys, who were coming from and going to the front. We opened the back doors of the Russian and American ambulances and sang to those poor, aching kids inside. One of the Greeks had a loaf of bread and offered us a hunk. That was the best reward I ever had for singing!"

Visited Gun Crew on Corsica

Miss Cassard's unit had assignments in many widely distant places. She tells, for example, of a trip to Corsica, after that historic island, the birthplace of Napoleon, had been taken by Allied forces.

"At an anti-aircraft outpost in Corsica," she relates, "I was the first American girl that had come to sing for American boys. We were the pioneer USO unit—the first line entertainment—they had had.

"When our concert was over, the Commanding Officer said it was too bad that we were to leave so early in the morning—6 a. m. He wanted to take us to visit his gun boys. There are 13 of them on each gun, 10 on 24-hour duty. So only three from each gun position could come to my concert.

"It was then about 8:30 p. m., and I suggested that we go at once. So we got a jeep and a driver. Still in my evening dress and lace veil, I climbed sandbags and appeared over the top of the gun embankment to those unsuspecting GI's. You can imagine their surprise!

"I visited guns until it was too dark to drive in the blackout. At each gun I talked to the boys about the 'old country,' sang them a song or several—all without accompaniment, of course, as the other members of the concert unit were not with me—and watched gun drills. They named one of those beautiful 88-mm. guns after me—and I'm prouder of that than of having been elected the 'Sweetheart' of the 15th Air Force!"

Encountered Earthquake

The young American soprano says that she could also tell "many stories of the tour in Persia—the legendary heat, an earthquake, the dust storms, and how I sang with dust protectors over my mouth and eyes, from the back of a truck, which served as a stage."

She also remembers many incidents of her singing for Russian and Persian generals, for the Russian troops, and at British, Iranian, Polish and other embassies.

There was in particular a gala Russian-British-American party given on May 1 "to celebrate the successful first anniversary of the railroad to Russia, run by Americans and U. S.-trained natives and guarded by Russian and British Sikh Indian troops," where Miss Cassard was the guest artist.

Music in Final Hour

Some of the episodes were especially poignant. Miss Cassard says there was a case which she will never forget.

"One day, while near the front with the Fifth Army, I was in a field hospital, where I sang every morning. I was doing request numbers in a hospital tent at the cot of one of the sick boys.

"They brought in a badly wounded fellow and laid him on a cot near me. His nurse asked me to come to him. He weakly asked for the Schubert Ave Maria, and I stood at the foot of his bed and sang for him.

"Half-way through, he whispered, 'Thank you,' and closed his eyes. When I had finished singing, the Nurse told me he had died. . . ."

Thus, in the midst of experiences almost unparalleled for jubilation and stark despair, the power of music is being triumphantly demonstrated by courageous artists.

ANNE BROWN
(Photo by Bruno of Hollywood).

Anne Brown Honored by Troops

Anne Brown, soprano, has been chosen "Pin-up Girl" by two divisions of the armed forces, the 364th Inf., U. S. Army, and the 9th Div., U. S. Navy. Despite a heavy schedule, which this year included making a film for Warner Brothers, Rhapsody in Blue, based on the life story of George Gershwin and scheduled for release in December, Miss Brown answers personally all her mail from service men. She is particularly proud of this letter from a fighting sailor:

"I have just returned to our country's shores and glad to be back. The fighting boys of the famous 9th Division here ask your permission for the honor of having you as our 'Pin-up Girl.' Should you come to the West Coast in the near future, I will try my utmost to be among your audience if I have to jump ship to do so. I think it would be worth it, and the reward of meeting you would make matters complete. You will never know what an inspiration it was hearing from you, especially at a time when we were preparing to go aboard ship. I requested submarine duty. Thank you for being so kind and considerate as to answer my letter. I realize you are a very busy person and constantly in demand by the public. Thanks a million."

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(*Continued from preceding page*)

from Bach's A Minor English Suite, pieces of Chopin, Halffter, de Falla, Ravel, Schubert-Liszt, and, by Anis Fuleihan, his first Sonata and Air and Fugue on White Keys.

Howard Weiss, pianist, 17, on Oct. 21 at Town Hall played an exacting program which is above his present abilities. One cannot treat Beethoven's Appassionata as a show piece; and although the Chopin numbers he played proved his digital dexerity, there remained much to be desired as to musical interpretation. The same holds true for the two compositions by Debussy, Réflêts dans l'eau and La soirée dans Granade, where necessary finesse and delicacy were lacking. A good performance was given of the Capriccio by Dohnanyi, and the Paganini-Liszt La Campanella had sparkling moments.

The Women's American ORT presented an Oct. 21 concert in the Barbizon-Plaza Hotel which should have brought excellent results for the good cause. Participating were Adele Rivie, soprano; Igo Gutman, tenor; Arnold Eidus, violinist; Leo Edwards, composer, all of whom were received graciously. Interesting songs of Leo Edwards (with himself officiating adeptly at the piano) were presented as the second half of the program.

Korjus With Orchestra

Miliza Korjus' recital at Carnegie Hall, Oct. 22, had aroused much advance expectation, especially on the part of those of us who have known the artist from her activities in Europe. Korjus' voice is still a remarkable instrument. Especially the middle register has warmth and much expression. The best number of the program to me was Komm' in Traum by Liszt, and her singing of the Mad Scene and the Mozart arias showed Miss Korjus as an excellent musician.

As accompanist, the recitalist had an orchestra, well conducted by Paul Breisach, who deservedly received individual applause after the orchestral numbers, The Marriage of Figaro Overture by Mozart, Merry Wives of Windsor Overture by Nicolai, and Die Fledermaus Overture by Strauss. This report would not be complete without mentioning that Miss Korjus is one of the most beautiful women ever to sing at Carnegie Hall, and that a large audience demanded and was granted many encores.

Town Hall's afternoon audience on Oct. 22 heard the first New York program of Lenore Engdahl, pianist. Miss Engdahl is an able musician, endowed with technic and imagination. These characteristics she displayed in works of Bach, Beethoven, Brahms, Schumann, Chopin and, for novelty, Marga Richter's Ballet of the Pixilated Penguins (first performance here), Kirby's Three Sketches, closing with Pizzetti's La Pisanella. She has yet to develop power and sharpness of outline to complete her fine equipment.

Constance Connette, dramatic soprano, was the Carnegie Chamber Music Hall recitalist of Oct. 22. With H. Maurice-Jacquet at the piano, she sang numbers of Handel, Paisiello, Mascagni, Beethoven, Brahms, Strauss, Massenet, Faure, Chausson, Fourdrain, Rachmaninoff, Tyson, De Pinna and McArthur. The singer displayed a clear, brilliant, voluminous voice, whose native qualities have been admirably schooled. Her interpretations were of a high order, showing a sense of dramatic value and of poetic content.

The introductory New York recital of Selma Reyes, Australian violinist, took

DAVID SMITH,

pianist, who gave his first recital at Town Hall, New York, on Nov 5, and Dr. Karol Liszniewski, with whom he has studied exclusively since Dr. Liszniewski discovered his talent in one of his master classes in Portland, Ore., in 1939. A review will appear in the issue of Dec. 1.

place at Town Hall Oct. 22, and presented music of Tartini, Brahms, Dvorak and Nin. Adept in musicianship and technic, Miss Reyes pleased her hearers. Her taste in interpretation is so excellent that the rather strict restraint she exercises could be relaxed to allow for greater freedom and poetry in her playing. Her accompanist was Frances Ould.

Cherkassky Returns

Shura Cherkassky's piano recital at Carnegie Hall, Oct. 23, demonstrated his undeniable place as one of the foremost keyboard technicians of our time. Speed, ease, agility, strength, brilliance, all are in the compass of his mechanism. In the matter of tone too, he has wide mastery, what with lyrical quality and every variety of dynamics.

Despite all those advantages, plus musical taste and understanding, Cherkassky leaves something to be desired in his interpretations, for they seem to be the result of carefully reasoned plan rather than of spontaneous feeling. As a consequence, while his Handel and Scarlatti reacted favorably to such treatment, his Chopin had stiff and cabined moments instead of the completely necessary freedom of impulse and design, especially in the arbitrary phrasing of several Mazurkas and parts of the F minor Ballade. Brahms' F minor Sonata swept Cherkassky into more freedom of expression, for his style took on expansiveness and elasticity.

Kohon Premieres Franco Sonata

Harold Kohon, violinist, attracted a large audience to Town Hall on Oct. 24. Opening with the Premiere Sonata-Fantasie (Desesperance) by Villa-Lobos, the young musician quickly established himself as a competent violinist, endowed with taste and refinement. The novelty of the evening, the first performance of Johan Franco's Sonata for Violin Alone, proved to be a work of experienced craftsmanship in four contrasting movements, which won considerable favor. The other major work played was the Mendelssohn Concerto; among the shorter pieces were Ravel's Tzigane, the first performance of Eda Rapaport's Midrash and Paganini's Perpetual Motion. Mr. Kohon is a dependable artist with a sincere and intelligent approach to his music. Frederick Waldman was the accompanist.

N. Y. Chamber Orchestra Bows

At the New York Chamber Orchestra concert, F. Charles Adler, conductor, Town Hall, Oct. 25, Beethoven's C major Symphony opened the program. It is doubtful whether the work really is by Beethoven and if so, it was certainly lost rightly for almost 125 years. Then Mr. Adler and his 40 members of the Philharmonic Orchestra performed Tartini's Concerto in D major for cello and orchestra with Joseph Schuster as soloist. The latter's warm and beautiful tone, his magnificent technic and bowing helped to achieve an enjoyable performance, even though not too precisely accompanied.

Hugo Wolf's Italian Serenade, one of the most delightful pieces of chamber-orchestra music, was given with the excellent William Lincer playing the viola. Anis Fuleihan's Divertimento for four wind instruments and string orchestra showed the composer in his usual skillful and characteristic vein, followed by the first performance of Schubertiana, arranged by Felix Guenther. Dr. Guenther certainly has found excellent unknown material and woven it into a charming orchestral piece. The rollicking work should be a welcome addition for pop-concerts.

The concert closed with the first New York performance of Joseph Wagner's Dance Divertissement, which (especially in the fast movements) makes good hearing.

Before a capacity house with standees, Florence Foster Jenkins, coloratura soprano, appeared in recital at Carnegie Hall on Oct. 25, accompanied by Cosme McMoon at the piano, and assisted by Oreste De Sevo, flutist, and the Pascarella Chamber Ensemble. Mme. Jenkins has long been a figure in the singing world through her sponsorship and presidency of the Verdi Club and because of her eagerly awaited annual recital, which is one of the season's most spectacular events. The vast audience roared bravos at every gesture of the glamorously garbed singer.

The Pascarella Ensemble gave skillful exposition to Tchaikovsky, Haydn and Raff numbers, winning especially warm applause for atmospheric playing of the first composer's Andante Cantabile. The quartet also played with the singer in Mr. McMoon's Mexican Serenade, written for the soprano.

The first of three violin and piano sonata recitals was given by Winifred Merrill, violinist, and Harrison Potter, pianist, at Carnegie Chamber Hall on Oct. 25. Brahms and Mozart sonatas and Quincy Porter's composition in this form, No. 2, composed the program. Both artists showed clean-cut technic and tonal richness. The interpretations, while lacking in profundity, were set forth with taste and musicianship.

Max Rosen Returns

Max Rosen, violinist, was greeted with a rousing ovation by his many friends and admirers when he returned to Carnegie Hall on Oct. 28 after an absence of several years. He offered a conventional but taxing program which included Tartini's Devil's Trill Sonata, Glazounov's A minor Concerto, the Chausson Poème and shorter works by Cottenet, Benjamin-Primrose and Paganini-Auer. While many of Mr. Rosen's fine qualities were still apparent, his playing, at times, lacked brilliance, and on the whole was not quite up to his usual standard. Richard Wilens was the accompanist.

A large, enthusiastic audience greeted Lillian Bertin, young American pianist, in Carnegie Chamber Music Hall on Oct. 27. She displayed a promising, though not yet fully developed gift in Beethoven's sonata in C, Op. 2, No. 3, a Chopin group, and pieces of Griffes, Prokofieff, Albeniz, Liszt and Paganini-Liszt. Her best playing was in the Beethoven work.

(*Continued on page 16*)

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N. Y. Concerts

(Continued from page 15)

Rogatchewsky Sings

A recital of unusual artistic merit was that of Joseph Rogatchewsky, Russian tenor, at Town Hall on Oct. 28. The singer's large, brilliant, well produced voice was the deftly controlled instrument of his considerable musicianship in numbers of Gretry, Guedron, Faure, DuParc, Gounod, Borodin, Pregel, Pierne, Dargomizhsky, Liadow and Moussorgsky. His accompanist, Valentin Pavlovsky, had an interlude as piano soloist, offering Chopin, Rachmaninoff and Scriabin pieces.

Town Hall was crowded with an appreciative audience for Grace Castagnetta's piano matinée on Oct. 28, and she won richly merited plaudits for her deeply musical and technically finished art. Authentic, alembicated style, and mastery of all moods distinguished her readings of Bach's D major Toccata, two Scarlatti Sonatas, and music by Brahms, Chopin, Rachmaninoff and Ravel. She also played clever improvisations on themes submitted by the audience.

Mack Harrell in Song List

Mack Harrell, baritone, was heard in recital at Town Hall Sunday afternoon, Oct. 29, in a well arranged and varied program which included songs of Purcell, a Mozart aria a group of interesting French songs, five compositions of Wolf, Schumann Lieder, and four concluding Russian songs sung in English and French. American composers were missing from the programmed list.

His performances stamped Harrell as a sincere artist able to make clear the intent of the composer. His recital offered high merit and rich enjoyment. George Reeves was a meticulous and musicianly piano accompanist.

Through some inadvertence of the post-office the Musical Courier did not receive tickets for the Carnegie Hall recital of Artur Rubinstein on Oct. 29, when he gave an all-Chopin recital. The concert commemorated the Polish struggle for liberty.

The Times Hall recitalist of Oct. 29 was Edison Harris, tenor, making his New York debut in a program of Bach, Schubert, Trunk and Brahms, Monteverde, Faure, Chausson, Duparc, and English songs of Scott, Shaw, Dunhill and Hageman. His voice is exceptionally pleasing, if rather light. The most rewarding part of the evening was his interpretation of the French songs, in which he showed style, finesse and charm. Erich Itor Kahn was the accompanist.

Portia White's Recital

At the recital of Portia White, in Town Hall, Oct. 29, one was happy to find again that this fine Negro artist has a contralto voice of unusual qualities, and is truly musical and intelligent. She sang, Gluck's Divinités du Styx, Dowland's Come Again, Purcell's Dido's Lament, a Mozart aria (Non piu di fiori, done exceptionally well), Schumann's Talisman and Aufträge, Richard Strauss' Die Nacht and Wie sollten wir geheim sie halten, Saint-Saens' Amour viens aider, and numbers by Obradors, De Falla, Fourdrain, Dunhill and Burleigh. It was only in the lower register that Miss White's tones failed occasionally to carry well. However, no fault could be found with her interpretations. Arpad Sandor was the finished accompanist.

Earl Wild in Medtner Sonata

Earl Wild, pianist, made a substantial recital debut at Town Hall on Oct. 30. Haydn's Sonata in D was read clearly and technically well. The C major Fantasie by Schumann is one of the most difficult works in piano literature, and to keep its divergent elements together, one has to have a fundamental feeling for this kind of romantic music. The young artist sometimes stressed technical brilliance too much, with disregard for the essential musical requirements. The second movement was taken too fast and the last movement "sang" too little. But on the whole, the performance merited real respect. The Etudes Tableaux by Rachmaninoff showed Wild as a stunning technician and were played with impressive brilliancy and glamor. Also in Medtner's Sonata Tragica, C minor, his abilities were at their best. The closing group (Kreisler-Rachmaninoff, d'Albert, Fauré, Saint-Saens-Liszt) exhibited excellent showmanship and much charm. The large audience coaxed forth many encores.

Huberman in Carnegie Program

Bronislaw Huberman, long one of the world's master violinists, was in superb form at his Carnegie Hall recital of Oct. 30, and delighted his large following with performances of elevated thought, feeling and musical grasp. He maintained beautifully the structural outlines of everything he played, and at the same time invested the details with a wealth of resource and of multicolored tone. Connoisseurs must have found deep satisfaction especially in the readings of Beethoven's C minor Sonata, opus 30, No. 2, Brahms' G major Sonata, opus 78, and Bachs' unaccompanied Adagio and Fugue in C major. Here was a blending of authority and art achievable only by a player of long experience and the highest mettle. The program offered also Schubert's Rondeau Brillant and Marche Caracteristique, and some Hungarian Dances by Brahms. Splendid piano support was given by Boris Roubakine.

The Kraeuter Trio was the attraction at Times Hall on Oct. 30. This group —whose members are Rudolph Gruen, piano; Karl Kraeuter, violin; and Phyllis Kraeuter, cello—gave finely conceived and sympathetic exposition to three trios—Beethoven's in D major, Op. 70, No. 1, Brahms' in C minor, Op. 101, and Pizzetti's in A major.

Busch and Serkin Open Town Hall Series

Two of the violin-piano sonatas heard at the Huberman recital in Carnegie Hall on Oct. 30 were repeated at Town Hall the next evening, in a joint performance by Adolf Busch and Rudolf Serkin. In addition, they did also Schubert's Fantasy in C major, opus 159. Musicians extraordinary, the pair merged their talents in complete unity and accord, with no thought of individual display and every effort bent toward perfection of ensemble. New York has not enjoyed duo chamber-music of more intimate communion and finer sensitivity than that of Messrs. Busch and Serkin. They won a royal reception from an elite audience.

Richard Russell, tenor, was heard in Times Hall on Oct. 31, singing a program of numbers by Giordani, Donaudy, Torelli, Scarlatti, Gounod, Franck, Hahn, Massenet, Munro, Handel, Arne, Mendelssohn and an English group. Clinton Reed was at the piano.

Czechoslovak Independence Day Concert

The American Friends of Czechoslovakia presented a group of 88 members of the New York Philharmonic Orchestra, conducted by Bruno Walter, at Carnegie Hall, Oct. 31, commemorating Czechoslovakia Independence Day. Walter gave a magnificient reading of Dvorak's Symphony No. 4, the Libuse Overture by Smetana, Novak's In the Tatra Mountains, and Smetana's Symphonic Poem, The Moldau. The evening's soloist, Jarmila Novotna, sang a group of Smetana arias from The Bartered Bride, The Kiss and Two Widows. Her voice was consistently lovely in quality and smoothly produced, ranging from forte brilliance to an appealing warmth in the emotional passages. The florid work of the Two Widows selection was particularly fine. Walter (who interrupted his sabbatical year to conduct this performance) and Miss Novotna received silver medals from the American Friends of Czechoslovakia.

Music by American composers, including two first New York performances, was a feature of Hazel Griggs' piano recital in Town Hall on Oct. 31. Miss Griggs' list began with Bach-Busoni numbers and a Beethoven sonata, and held the Schumann Etudes Symphoniques and Ravel's sonatine, concluding with the Americans Charles Griffes (The Lake at Evening), Arthur Farwell (Three Polytonal Studies) and David Guion (Arkansas Traveler). The local introductions were two of the Farwell studies, one in G major and C major; the other, D flat major and F minor. The pianist's obvious interest in the new music was shown in the warm, colorful exposition she gave it.

Anne Brown, soprano, creator of the role of Bess in Gershwin's Porgy and Bess, opened the major series at the Brooklyn Academy of Music on Oct. 31 in a recital which showed the many facets of her art. With Otto Seyfert supplying sympathetic piano accompaniments, Miss Brown sang a varied program, displaying her sparkling personality, lovely voice and innate musicianship. She was especially effective in a group of folk songs, including two in Creole *patois*. A capacity house demanded many encores.

Sigma Alpha Iota Tea

The Epsilon Epsilon chapter of Sigma Alpha Iota entertained at a musicale and tea Oct. 29 at the home of Mrs. M. D. Jackson. Honorary members and guests were introduced by Mrs. Christine Roush, Chapter President. The delightful program of music comprised songs by Harriet Ware sung by soprano Emily Roosevelt with the composer at the piano; two groups of songs and arias sung by Gretchen Haller, contralto; and piano solos by Aldona Strumskis. Sarah Knight Lawson was accompanist for Miss Haller. Mrs. Roush brought the formal program to a close with the charming ceremony "the giving of the red rose" to honorary members. A pleasant social hour followed.

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THE MUSICAL PARADE

By THE STAFF

Time Marches On.

Ladies' Day at the Lotos Club, Nov. 8, attracted an audience of about 320. The program was under the direction of Leonard Liebling, master of ceremonies. Anne Roselle, rich-toned soprano, scored rousingly with an Aida aria, eloquently delivered. Norma Terriss sang several numbers and did her inimitable mimicry of stage and screen stars. Accompanied by Emmerich Kalman, charming Joan Roberts, of Oklahoma fame, performed excerpts from Kalman's best known operettas, and her own clever grand opera parody. Lawrence White, baritone, won much applause with an Andre Chenier aria and other examples. Josefa Rosanska contributed some brilliant pianism. Frank Gullino, violin, and John Wummer, flute, both of the Philharmonic, gave enthusiastically received solos. The excellent accompanists were Kay Holley, Paul Meyer and Ignace Strasfogel. Brief speakers were Dr. Walter Damrosch, Lucrezia Bori, Mrs. John DeWitt Peltz, Fannie Hurst, and Father O'Reilly. The clubrooms (to which a new Ladies' Lounge has just been added) had attractive decorations of autumnal foliage arranged by Mrs. Walter Beh, chairman of the Women's Committee.

Tonal Tattling.

Jan Kiepura's friends are whispering that the tenor expects to play a leading role in Polish politics after the war . . . Columbia University plans to confer degrees on Messrs. Hammerstein and Rodgers for the lyrics and score of the successful musical play, Oklahoma . . . That whirring sound is the fluttering of stork's wings over the household of the Josef Schusters. The bird may alight there any day now . . . Our town is the more melodious for the arrival of pianist Harry Kaufman, here from Hollywood to spend the Winter . . . Irra Petina is out of the Metropolitan. She has just signed to remain with the operetta, Song of Norway, during the run of the piece . . . A parader, en route to a Ballet Russe performance the other eve, told the taxi driver, "Metropolitan Opera House, please." That informative gent answered, "Doesn't open until end of November, sir." . . . Serious rival of Mrs. Roosevelt as a traveller is the San Carlo Opera Company. Fortune Gallo's troupe has started on its annual transcontinental tour, and will keep peregrinating until June 1 . . . This whole department had to rub its combined eyes when it read in The Post (Leonard Lyons column): "Frank Sinatra met Dorothy Kirsten in the Stork Club, and discussed with her a plan for both to 'La Boheme' " . . . Artur Rubinstein played twice in one day here recently—with Toscanini in the afternoon, and gave a recital at Carnegie Hall in the evening. Just to make the matter more exciting, Rubinstein had a taxi accident after the orchestral appearance, but luckily he got off with only a few minor scratches . . . The Metropolitan now has a woman cellist in its personnel. Her name is Cynthia Eddy, and she was formerly a cashier at the Henry Hudson Hotel . . . Cornel Wilde, who plays the role of Chopin in the film A Song to Remember, has written a play called Legend, in which he may star on Broadway next season . . . Helen Gleason, former Metropolitan Opera soprano, is not stingy about her voice. A guest at the Coq Rouge restaurant not long ago, she added an impromptu vocal obbligato to one of the numbers played by the violinist of the place . . . Henrietta Schumann is to be soloist with Stokowski at the City Center, Dec. 4 and 5, playing the piano concerto by Kabalevsky . . . Mme. Margaret Matzenauer has returned to New York from her long stay in Hollywood, and intends to open a studio here . . . Alexandra Denisova, granddaughter of Rachmaninoff, is in the cast of the new Fritz Kreisler operetta, Rhapsody, to open in New York Nov. 22 . . . There is a sign on a frame house in the Bronx, saying: "Piano lessons; special pains given to beginners".

Abravanel to Conduct The Seven Lively Arts

The forthcoming Broadway show, The Seven Lively Arts, will be under the baton of Maurice Abravanel. Mr. Abravanel has conducted at the Metropolitan Opera and the Paris Opera, symphony orchestras in New York, Chicago, Paris and Rome, and the Ballet 1933 of Balanchine in London and Paris. He recently conducted on Broadway in Kurt Weill's Lady in the Dark and One Touch of Venus.

Stravinsky has written a ballet for the production which advance announcements claim may prove his most important work of the last ten years. Danced by Markova and Dolin and the corps de ballet, it will have an 18-minute interlude in the score, most of which was written by Cole Porter, arranged and orchestrated by Robert Russell Bennett. William Schuman has contributed an orchestra work called Sideshow for Orchestra, to be played on stage in a setting designed by Norman Bel Geddes. Benny Goodman, Beatrice Lillie and Bert Lahr are among the show's chief personalities. The chorus has been trained by Robert Shaw. Cost of the whole production tops $500,000.

Abravanel is now holding auditions for an orchestra of symphonic proportions, the problem being to find musicians capable of playing Stravinsky and Porter equally well.

MAURICE ABRAVANEL
(Photo by Bruno of Hollywood)

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IN THE ORGAN LOFT: New Developments Seen In Post-War Instrument

By ROBERT BAKER

What future looms ahead for the organ in church and concert hall? Will the postwar developments in every mechanical field change the structure of this instrument? And will the performer have greater opportunities in our democracy after Victory?

Now that the war has put a temporary halt to virtually all kinds of organ construction, it is perhaps a good time for organists to consider some of the trends in building in the past, and the possibilities for the future.

The last forty years saw greater changes in organ building than the previous two centuries. The greatest one, of course, came with the advent of electric action. Before this, the mechanism of most organs operated on what we know as the "tracker principle." Thousands of organists in this country are still playing obsolete instruments of this type. Some of these still sound well, but the majority are beginning to show definite signs of wear.

The greatest disadvantage of this type of action was that it was directly mechanical. The weight of the touch increased in proportion to the number of stops used, particularly when different manuals were coupled. Thus, on a fairly large instrument, the playing of full organ was really a man-sized job! Rapid passages were very difficult, because of the weight of pressure involved in pressing down the keys.

Dawn of Electric Action

Electric action changed all this. It substituted the power of pneumatics, actuated by electric magnets, for the force of the finger muscles.

The action of modern organs is a delight. In some cases these are far easier to operate than a grand piano, and the ease of rapid playing in forte passages is greatly increased. Some actions are so light that the slightest pressure on an adjacent note causes it to sound. To counteract this, many companies are now offering a "tracker touch" on their new consoles: this offers a certain amount of resistance on each key before it can be depressed. The writer recommends this device to all those who, in the future, deal with the problem of a new organ or console.

Electric action did not, however, prove an unmixed blessing. One difference was that one rank of pipes could be made to sound at various pitches on different or the same keyboards.

(The process is known as "unification" if the stop is duplicated at different pitches on the same keyboard, and as "duplication" if it appears on different boards.) Used sparingly and with good judgment, this may introduce greater flexibility, especially in a small instrument; but if the process is carried very far, the tonal ensemble will suffer. Particularly between 1910 and 1930, there was such widespread abuse of this that the last ten years have seen an effort to reform.

High Pressure Era

Builders tried to make one set of pipes do the work of four or five. A loss of volume was inevitable; in attempting to offset this, pipes were voiced louder and louder, with ever higher wind-pressures, and corresponding loss of beauty in tone. Diapasons became loud and coarse, flutes windy and hooty, strings keen and cutting, and reed stops overpoweringly loud.

But since high wind-pressures are not so injurious to reed stops as to others, this one family of tone became the object of much experiment and improvement. Today the reed qualities which can be built are far superior to any produced before the days of high wind-pressure. This is particularly true in the case of imitative stops, such as clarinets, English horns and oboes, and in the case of very powerful stops, such as tubas, trombones and trombas.

This era of unification and high pressure, however, caused a deterioration, both in voicing and concept, of the other families. Greatest were the abuses found in organs built for movie theaters, where true and fine organ tone was often accidental, and reliance was placed upon a few powerful stops sounding at all conceivable pitches and places — with such "trick" stops as those which imitated drums, bells, xylophones, guitars, and in some cases, even horses' hooves, thunder and train whistles!

Return to Classic Principles

Fortunately, under the leadership of several prominent performers, architects and builders, a movement has been launched to return to the classic principles of organ building. This aims to retain all the fine features of instruments of earlier days with the improvements wrought since about 1900.

We have learned little about improving upon the construction of diapason pipes, or their voicing, since the days of Bach. The tendency now is to return to the principles which prevailed then and make them the foundations of our modern organs. These pipes speak best on low or moderate wind pressure, and can develop a beauty and sheen, when used in large numbers, which is the glory of the organ.

Compound stops known as mixtures will probably be incorporated in much smaller organs in the future. Their effect in the ensemble is that of brilliance, clarity and sparkle.

With respect to the flute family, which in recent decades became so overblown that the effect of many flutes was simply that of a collection of boat whistles, windy and hooty in the extreme, the tendency now is toward a brighter, more transparent, and liquid quality. Strings, which were formerly keenly sharp and cutting, are now being voiced much more mildly, so that they blend well with other qualities in chordal playing. Both strings and flutes (certain qualities of open flutes, that is) work well in pairs, one rank tuned slightly sharper than the other; this is known as a "celeste" effect, and produces a warmth and vibrancy in the softer registers exceedingly beautiful to hear.

BEFORE THE BATTLE.

Cpl. Marvin Mower of Salt Lake City, Utah, plays a portable organ at an outdoor church service in France. Their helmets on the ground beside them, American soldiers lift their voices in old hymns at the service, which was held near Plouay. (U. S. Signal Corps Photo).

The Baroque Revival

There is a good deal of discussion about the "baroque" type of organ, an attempt to reproduce the instrument used in Bach's day. These instruments have many admirable features, but, unless quite large, are apt to prove inflexible for many types of playing, particularly accompanying and church service. A large proportion of the pipes are unexpressive, being unenclosed. This does unquestionably give a brighter quality to the pipes, ordinarily muffled somewhat by being enclosed in swell boxes. but it requires a more advanced technique at the console to achieve the same flexibility that a less experienced player can secure with ordinary pipes.

In the future, it seems safe to predict that organs will be built with an eye to a brighter sound than previously. The ensemble will be cleaner, clearer, more brilliant than before, and the individual stops will be of greater beauty for solo work, at the same time blending the general effect more easily.

Consoles will be more compact, silent, and much less apt to give mechanical trouble. The organ action will be much more quiet than heretofore, and the pipes will be much more inclined to stay in tune, particularly the reeds.

The processes of unification and duplication will be used much more sparingly. Some "purists" insist that they should not be used at all. though this seems an unreasonable restriction in the case of extremely small instruments.

"Custom-Built" Organs

There seems to be an interest in applying the system of interchangeable parts to organ manufacture, and, to a certain extent. a mass production of small organs. If modern manufacturing methods will serve greatly to reduce the high cost, organists stand to benefit in the long run. Certainly the mechanical features of different instruments obtain no great advantage from being custom-built, though it is desirable that the tonal parts of the organ shall continue to be designed for the individual room in which they are to sound. This is one of the great advantages of the custom-built pipe organ over the mass-produced electronic instruments, and it is to be hoped that our builders will match their tonal artistry with mechanical dexterity, that we may have cheaper instruments without losing individuality of tone and construction. (This discussion has not attempted to take up the possibilities inherent in electronic instruments, a subject which will perhaps provide a topic for discussion at a future date.)

There will undoubtedly be much more emphasis on smaller instruments in the future, and it is to be hoped that the organ will cease to be the rather aloof and far-off inhabitant of the all-too-often dusty choir loft, but that it will forge ahead to make use of all mechanical and electronic improvements possible, that it may once more come into the prominent place in the musical world which it once had, and which those of us who play and love it feel it should rightfully have.

Organ News in Brief

The Headquarters Chapter of the American Guild of Organists opened its winter season in New York with a dinner. Warden Elmer presided and introduced six founders of the guild—Kate S. Chittenden, Samuel A. Baldwin, Harry Rowe Shelley, Frank Taft, Clarence Dickinson and Charles T. Ives.

Bernard R. LaBerge continues to promote the organ as a concert instrument. His roster of artists includes Nita Akin, Walter Baker, Catherine Crozier, Hugh Giles, Arthur Poister, Hugh Porter, Alexander McCurdy, Bernard Piche, Alexander Schreiner, Clarence Watters and Carl Weinrich.

Edouard Nies-Berger, organist of the New York Philharmonic-Symphony, played recitals during October in Chicago and Alton, Ill., and at the St. Martin's Episcopal Church, New York. His program at the University of Chicago featured Bach and Cesar Franck and American composers for the organ including Robert Elmore, William, Grant Still, Seth Bingham, Leo Sowerby and himself.

Ellerman Singers in Churches and Synagogues

The following singers from the Amy Ellerman Studios, New York, hold solo positions in churches and synagogues: New York, Carlyle Bennett and Elsie MacFarland (Marble Collegiate Church), Barbara Stephenson (St. Paul and St. Andrew Methodist Church and Temple Emanuel), Gordon Hendricks (Temple Emanuel), Ruth McBirney (Holy Trinity), Bronxville, N. Y., Virginia Osborn and Sybil Simons (Bronxville Community Church). Brooklyn, Mary Ann Mendoza (First Dutch Reformed Church), Gordon Hendricks (Memorial Presbyterian), Rose Ware and Ernest De Pass (Bushwick Dutch Reformed), Mildred Richcreek and Louise Profriet (Spencer Memorial Presbyterian), Helen Behlen (First Methodist) and Mildred Behlen (Nostrand De Kalb). Philadelphia, Frederick Krueger (Overbrook Presbyterian Church). New Haven, Isabel Westcott, Ruth Oliver, Paul Behler, Ruth Coe Keller, Rose Lewis, Emma Schwolow, Lillian Wood. Louise Shute (various churches). In New Jersey, Henrietta Green (Westminster Presbyterian Church, Bloomfield), Elizabeth Wetzel, Jean Haas and Edmund Stevenson (St. Paul's Episcopal, Paterson), George Thomas (Chatham Presbyterian), Mary Ann Mendoza (Temple B'nai Abraham, Newark).

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CHICAGO

(*Continued from page 6*)

a few words of welcome and introduced Marguerite Ullman, the program chairman, who presented an outstanding musical program furnished by Louise Weber, soprano, and Mary Louise Boehin, pianist. Among the large coterie were recognized Mae Graves Atkins, honorary member of Omega Chapter; Hazel Lloyd, Province Alumnae secretary, and Gladys Peterson, social chairman.

University of Chicago Chamber Concerts

The University of Chicago Chamber Concerts were launched auspiciously by Nikolai Graudan, cellist; Johanna Graudan, pianist, and Robert Lindemann, clarinetist. The chamber programs for the entire season are as follows: Vincent Ruzicka and Celius Dougherty, duo-piano team, Nov. 17; Philharmonic String Quartet, assisted by Janet Fairbank, soprano, Dorothy Lane, harpsichordist, and Rudolph Reuter, pianist, Jan. 12; Jan. 30 will mark the initial appearance here of the Albeneri Trio, composed of Alexander Schneider, violinist; Benar Heifetz, cellist, and Erich Itor Kahn, pianist. Wanda Landowska's appearance on Mar. 9 will be her first with orchestra in Chicago in twenty years. To Artur Schnabel goes the honor of closing the series, Apr. 2. All concerts are held in Mandel Hall.

Impresaria Bertha Ott Discoverer of Young Talent

For many years Bertha Ott, successor of the late F. Wight Neumann, Chicago's pioneer impresario, introduced world-renowned artists to the public. Of late she has brought forth talented recitalists. The most recent, Sarah Gorby, contralto, offered an unusual program at Kimball Hall. A diseuse of high quality, the newcomer enthused all by the delivery of folk literature that came from Russia, Germany, France, Palestine, Italy and Spain.

Fine Arts Opera

With the presentation of Tales of Hoffmann, things became humming for the Fine Art Opera's 1944-45 season. To Zerline Mulhman Metzger, founder and guiding spirit of the youngest institution of its kind here, goes praise for a performance that bore the stamp of professionalism at times. Later in November, the Fine Art Opera presents its recruits in performances of Fidelio, to be followed by two of Magic Flute in December. The Beethoven work is to be given by all Children's Grand Opera, daughter organization of the Fine Art Opera.

Eleanor Lutton Presented by Estelle Lutz

Eleanor Lutton gave her first Chicago recital under the management of Estelle Lutz at Kimball Hall, proving to a large audience that she can be as effective in recital as she is in grand opera. The attractive soprano boasts of a clear and warm voice unusual in range and volume; she is evidently an intelligent musician for she brought color and beauty and deep appreciation of the music in a traditional program of French, Italian, German and English literature. In her German group, she departed from the traditional by utilizing both piano and organ as accompaniment. Edward Hopkins gave Miss Lutton good support at the piano, likewise organist Helen Searles Westbrook.

Virgil Thomson Opens Arts Club Morning Series

The Arts Club opened its series of morning lectures with an appearance by Virgil Thomson, composer and music critic of the New York Herald-Tribune, on Oct. 25. Mr. Thomson's subject was Words and Music.

Business Men's Piano Symphony

Antoinette Rich, director and conductor of the Chicago Piano Symphony Orchestra, announces the organization of the Business Men's Piano Symphony Orchestra. Auditions for this new ensemble of 12 men pianists are now being held at the Piano Symphony headquarters in Fine Arts Building. Talented business men are invited to try out for a place in the orchestra, which will be presented in concert at Orchestra Hall. Miss Rich has successfully conducted the Chicago All-Girl, the Youth and Grand Ladies Piano Symphony Orchestras in six concerts in Orchestra Hall. The 1945 season gets under way on Jan. 20, with two concerts following on Mar. 19 and May 25.

Russian Trio at Arts Club

The organization known as the Russian Trio, Mina Mesirow-Minchin, director and pianist, was re-engaged by the Chicago Chamber Music Society to give a series of six concerts at the Arts Club on Nov. 1, Dec. 6, 1944; Jan. 3, Feb. 7, Mar. 7 and April 4, 1945. The Russian Trio has long established itself as one of the foremost ensembles in the country and the programs they are to furnish on every first Wednesday of the month are regarded as important attractions in a season replete with events of valuable consequence.

Samuel Barber Opens Composers Concert

Samuel Barber, noted American composer and now serving in the U. S. Army Air Force, was the first visiting artist in this season's Composers Concert on Nov. 3 in Mandell Hall, University of Chicago campus. Barber was represented by his Capricorn Concerto for chamber orchestra, which he completed last September. Hans Lange conducted the balance of the program, after having relinquished the baton to Corporal Barber for the performance of the concerto. Other features of the evening were the Chicago premiere of Stravinsky's Dumbarton Oaks Concerto; the Francaix Concertino, with Rudolph Ganz, pianist, as soloist and the Hindemith Kammermusick No. 1. The chamber orchestra that Lange conducts is composed of first-desk men from Chicago Symphony Orchestra. Remi Gassmann is director of Composers Concerts at the University and to him we are indebted for bringing many talented artists and compositions new to us.

EMERY DARCY,
tenor of the Metropolitan Opera, sang his first performances of Siegmund in Walkuere with the Chicago Opera on Oct. 21 and 30. Mr. Darcy was soloist on the Sherwin-Williams broadcast, The World of Song, on Nov. 5, before leaving on a concert tour of New England.

National American Opera Society's Presentation

The American Opera Society (National), Elaine de Sellem, president, awarded to Dr. Douglas Moore the David Bispham Memorial Medal, after James Bradley-Griffin, reader, assisted by Joseph Anderson, pianist, had given dramatic interpretation of Dr. Moore's The Devil and Daniel Webster, a folk-opera in one act at Woman's Athletic Club.

First District of Illinois Federation of Music Clubs

First District of the Illinois Federation of Music Clubs met at the Cordon Club with Mrs. James Allen Young, executive chairman, presiding over the first meeting of the season. The guest of honor was Mrs. Alma K. Anderson, newly elected state president and the musical program was provided by a member of the Musicians Club of Women.

Minneapolis Has Major Offerings

By EARLE G. KILLEEN

MINNEAPOLIS—Several years ago, an aspiring baritone departed from Minneapolis to make his way in the world of song. On Oct. 13, he returned as Emery Darcy, Wagnerian tenor of the Metropolitan Opera, the new and brilliant Parsifal. Naturally, his many friends filled the Lyceum Theater to admire, to approve his vocal and artistic advancement, which despite a cold, he demonstrated in a masterly style in an exacting program containing songs in English, French and German. Walter Taussig was an able assistant as accompanist.

A week's postponement due to a cold did not decrease the size or enthusiasm of the audience which heard Lawrence Tibbett in recital, Oct. 15, the first of Mrs. Carlyle Scott's Sunday series in the Municipal Auditorium. Mr. Tibbett's carefully planned program was sung with adroit restraint, with a spontaneity which magnified climaxes and which in turn fully delighted the huge audience. Encores were urged and granted. Edward Harris was applauded as soloist and accompanist.

The second of Mrs. Scott's Sunday concerts, Oct. 29, brought the Don Cossack Chorus to the Municipal Auditorium where a capacity audience not only applauded every song but also every appearance of Jaroff from behind his singers. The spirit and sonority of these singers is still in evidence, notwithstanding the hardships of travel. Their reception was unrestrained.

The initial concert of the Minneapolis Symphony Orchestra, Oct. 27, was prefaced by a dedication to the Navy; Dimitri Mitropoulos eloquently voiced the high place of music in the life of America, and then conducted Anchors Aweigh, arranged by Zimmerman. The program comprised Variations on a Theme of Haydn by Brahms, The Brandenburg Concerto No. 5 in D major by Bach and Symphony No. 3 by Beethoven. The orchestra now plays without platforms and while the position of the conductor is about the same as formerly, both first and second violins are angled towards the rear instead of being parallel with the apron of the stage. This arrangement does muffle the brass, but also adds nothing to the strings. Fifteen new players participated in this concert, two of them Louis Krasner (new concertmaster) and Emil Niosi (principal flute) appeared with Mitropoulos (pianist) in the Bach concerto. Due to the floor arrangement this work became too miniature, too tinkling and was out of character in an opening gala concert. The Eroica was only intermittently dramatic, but very persuasive and greatly enjoyed. The thousands of symphony subscribers welcomed Mr. Mitropoulos and his players in a very sincere and hearty fashion.

The second venture of the Twin City Attractions was devoted exclusively to the music of Rudolf Friml, with the composer appearing both as pianist and conductor in the Municipal Auditorium, Nov. 2. Margaret Speaks and Patricia Hauke, sopranos, Conrad Thibault, baritone, and Richard Adams, violinist, together with 50 players from the Minneapolis Symphony Orchestra conducted by Cliff Reckow, interpreted Friml's music with such verve and sparkle that the audience busily and loudly applauded the evening through.

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SILHOUETTES: What of the Voices in Opera Today?

By MARY CRAIG

As the New York opera season bursts into full bloom, the patron finds himself confronted with lyric drama to the right and to the left of him, the Metropolitan opening its doors on Nov. 27, and the New York City Center schedule of three weeks having begun with a revival of Manon Lescaut on Nov. 9. The lights go up. The atmosphere and color grow more brilliant in this year of military triumph. The voices?

The majority of letters received in answer to the Forum question regarding the comparative status of past and present Vocal Art weigh the scales towards the conclusion that beautiful voices are abundant in number. However, the contributors qualify their statements by censuring perfunctory, hasty preparatory training and the accompanying premature or ill-advised appearances which threaten the duration of a singing career.

There is no question that fine voices exist; but the listener who is old enough to remember something of the opulent, magnificent outpouring of vocalism even ten to fifteen years ago senses a cramping—a microphonic technique, making today's voices sound smaller in calibre and more limited in range. Rarely do we hear spontaneous, untrammeled singing. Possibly it is a new trend towards new forms. Or is it that the actual vocal apparatus is changing in type?

Greater Vocal Genius?

By BIDU SAYAO

Soprano, Metropolitan Opera Assoc.

If the wish could be granted, I should call Lilli Lehmann, Lillian Nordica, Marcella Sembrich and Jean De Reszke to the stage of the Metropolitan Opera House one quiet afternoon. The full orchestra would be tuned up and the empty house darkened.

Lehmann would appear first*. She would sing Casta Diva, Du Bist der Lenz from Die Walkuere, Bruennhilde's Immolation, Tacea la Notte Placida from Il Trovatore and, with De Reszke, the Love Duet from Tristan Und Isolde.

Nordica would then come forward. With De Reszke, she would sing the final scene of Siegfried and continue alone with Sieglinde's narrative from the first act of the Die Walkuere, Sempre Libera, Dich Teure Halle and Isolde's Liebestod.

For Sembrich's selections, the Queen of the Night's "Rache" aria from The Magic Flute, Dove Sono, Una Voce Poco Fa and Addio del Passato (La Traviata).

Reading what Henderson, Krehbiel, Huneker and Finck, to mention only a few, thought of these leading singers of the "Golden Age," I can only believe that the stars were indeed uniquely gifted.

It is true that we have some very fine singers to admire now. Nevertheless, so many artists of the "Golden Age" evoked discriminating praise that they must have possessed some special vocal genius.

*[We wonder if Miss Sayao realizes the explosive possibilities of her proposed program? Her idealistic optimism reminds us, conversely, of the epochal story that when the triumphant new prima-donna, Nordica, requested a meeting with the transcendent Lilli, the reply came, "Mme. Lehmann is not this season accepting pupils".]

Hasty Preparation Is Bane

By ERNST GEBERT,

Operatic Director and Conductor

While I definitely think that the vocal art of today is *not* equal to that of yesterday, I also think that the standard of our general music life is inferior to that of yesterday. It has, in fact, deteriorated to a lamentable degree.

It is true that our music life has increased in quantity. But has quality improved accordingly? Concert and opera schedules have been and are being increased. Have rehearsals and time for preparation been increased to a degree necessary and indispensable to achieve perfection?

There is no short cut to perfection. No musician or orchestra or opera company can get away with insufficient time for preparation, which is the case with most of our concerts and opera performances of today. It is not that there is less musical talent in the world than before, but economic conditions stand in the way as never before. The individual "angel" has died out and so has the European king or prince who used to foot the bill.

Coming back to the singers of today, the same economic handicap is responsible for their inferior quality. You can't become a great singer by studying "on the side," while you have to spend most of your time and energy in a job in order to make a living.

One can only hope that conditions that have prevailed in Europe for the last 30 years and in this country for more than 10 years will radically change after this war. Nothing will result despite good intentions or plans unless economic conditions are created that will make possible—nay, indispensable—unlimited preparation in matters of art.

Far Too Much "Almighty Dollar"

By HANNA BROCKS

Teacher of Voice

Has anybody ever stopped to think that one very important factor in this hurried vocal study of today is the ALMIGHTY DOLLAR? The teacher who wants to earn it promises the pupil the "Woolworth Building;" and the pupil who counts every dollar he spends, expects each lesson to be another step toward his goal—to earn money with his voice as soon as possible.

True art cannot be approached with materialistic ideas. It has to be gained by untiring work, by hardship, by suffering, by experience. Is there any student who would cheerfully sacrifice an evening at a movie, a dance, or—for the girls—a new dress or "hairdo," to save that money for another lesson which he or she badly needs?

My first pupil in Europe, who worked with me while I myself was still a young student, came for two years in the same little suit to her lessons, brightening it up with two different, clean blouses—but she loved her music and she *learned* something. Students would sit nightly in the gallery of the opera house, or the Philharmonic Concert Hall, without dinner and, in the winter, often without a warm coat—but the enthusiasm warmed their young hearts and music would have a deeper meaning for them.

Just as Goethe said:

Who never ate his bread with tears,
Who never sat through sorrowful nights
weeping on his bed—
He does not know ye, heavenly powers!

A little more of this spirit and attitude in our young singers and, with the natural beauty of voice and keen intelligence of the American students, there is no doubt that they, too, will "master the Masters."

IN THE WORLD OF SONG

The 1944-45 season is rich in variety of song events suited to the tastes of all singing devotees. Established favorites of the song world and interesting new artists are attracting large audiences to the concert halls and are receiving praise for brilliant performances.

Martinelli in Wide Demand

GIOVANNI MARTINELLI

One of the most beloved personages in the singing field today is Giovanni Martinelli, now beginning an active schedule of appearances.

Mr. Martinelli opened his tour with La Scala performance of Pagliacci in Buffalo, N. Y., Sept. 24. His rendition of the Canio role was greeted by press and public with an ovation. Succeeding engagements with La Scala were Carmen and Pagliacci in Detroit and Pagliacci in Cleveland.

Chicago Opera Company engagements included Carmen with Gladys Swarthout, and Otello with Rose Bampton and Lawrence Tibbett. This first Otello of the season was reported as a "positive and personal triumph" for the tenor. Mr. Martinelli was heard in Trenton, N. J., Nov. 10 as Rhadames in Aida with the Trenton Opera Company.

Carlotta Franzel in Many Roles

CARLOTTA FRANZEL

Definitely in the news today is Carlotta Franzel, the singing star of Carmen Jones, behind whose success is a record of careful training which may be of interest to other aspiring vocalists. Having the requisite gifts, musical and personal, which go to the making of an artist, Miss Franzel has worked sincerely to develop her talents to the fullest possible degree. Piano lessons and fundamental studies were begun at the age of five. When in her middle teens she taught other youngsters, played accompaniments for the local glee clubs and directed a church choir. Her succeeding vocal study was planned with equal earnestness.

As the Micaela of Carmen Jones, her first major role on the opera stage, Miss Franzel, aside from her exceptional voice and musicianship, has the asset of being as pretty offstage as on.

Sally Leff Song in St. Louis Opera

SALLY LEFF

Sally Leff's new song, To Memory You Are Dear, in a short time has acquired an interesting history. In the St. Louis Opera season of 1943 it was chosen as the number to be interpolated into the opening night performance of Glamorous Night (Ivor Novello) and was sung by the star, Bob Lawrence. Later it was featured by Herbert Janssen in the Treasury Concert over WQXR. Other artists programming the song are Emanuel List, Sydney Rayner and Selma Kaye. This setting of the George Linley poem has retained the simplicity of the words in a charming melody which moves gracefully above a strong and fluent accompaniment.

In addition to her gift as a composer, Miss Leff is well-known as a coach and is actively engaged in work with a large group of singers, including a number of Metropolitan artists.

Manski's Daughter in Debut

INGE MANSKI-BRANSEN

A slender, charming Frasquita was introduced in the Chicago Opera's Carmen, Oct. 16. Especial interest centered in her portrayal of the role, as she is the inheritress of a great operatic tradition. Inge Manski Bransen is the daughter and pupil of Dorothee Manski, former prima donna of the Metropolitan Opera. She is just 20 years old and this was her debut performance. As a result of her success, she has been engaged for five weeks of Chicago Opera.

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Philadelphia Orchestra Feted

PHILADELPHIA — Following Eugene Ormandy's return from a successful tour of Australia and the South Pacific, the Philadelphia Orchestra opened its 45th season with eclat at the Academy of Music. We are indebted to Mr. Ormandy and his orchestra not only for superlative interpretations of the familiar repertoire but also because it is largely through their guidance and artistry that Philadelphia has come to know contemporary works and to realize that the true modernist is real and does express himself in an understanding manner.

The initial concert consisted of Brahms' 4th Symphony, Kodaly's Concerto for Orchestra (heard for the first time in Philadelphia), Debussy's Nuages and Fetes, and Ravel's Daphnis and Chloe, Second Suite. These numbers were repeated at the regular Saturday evening concert and the first of the scheduled Monday evening concerts.

For the second program on Oct. 6 and 7 Mr. Ormandy led the Orchestra in a varied fare including the Handel-Harty Suite from the Music of the Royal Fireworks; Schubert's Unfinished; Prokofieff's Classical Symphony; Griffes' The White Peacock; Mendelssohn's Scherzo in G Minor and Strauss' Till Eulenspiegel.

Returning to the Academy of Music on Oct. 20 and 21 after an absence of a week at the Worcester Music Festival, the Orchestra performed Beethoven's Leonore Overture, Mozart's C Major Symphony, and Brahms' Concerto in D Major for Violin and Orchestra, with Erica Morini as soloist. On October 23, at the second of the Monday subscription series, the Beethoven and Mozart of the previous week end were repeated and Rachmaninoff's Second Concerto was given with the youthful and brilliant William Kapell as piano soloist.

On Oct. 27 and 28 the concert included three modern works: Miaskovsky's Symphony No. 21; Rachmaninoff's Rhapsody on a Theme of Paganini, the piano score masterfully played by William Kapell, and Shostakovitch's Symphony No. 5. The final ovation of the audience was a proof that Philadelphia has finally come to accept the contemporary composer.

Philadelphia opera-goers have had the opportunity of hearing two greatly contrasted versions of Bizet's Carmen. On Oct. 10 the Philadelphia Forum presented the Columbia Opera Company, starring Mona Paulee, in a tastefully streamlined version of this ever-popular opera. Staged by Leopold Sachse and conducted by Herman Adler it was sung in English in the original Opera Comique version with spoken dialogue. In addition to Miss Paulee, the cast included Edward Kane as Don Jose, Enya Gonzalez as Micaela, Edwin Steffe as Escamillo, Val Patacchi as Zuniga with Elizabeth Carron, Siroon Mangurian, Carlos Sherman, Emile Renan, Karl Laufkötter, Walter Graf and John Jameson taking the other roles.

Carmen in traditional grand opera style was presented to a sold-out house on Oct. 25 by the Philadelphia LaScala Opera Company. The cast headed by Bruna Castagna, who gave an outstanding portrayal both vocally and dramatically, also included Sydney Rayner as Don Jose, Annunciata Garrotto as Micaela, George Czaplicki as Escamillo with Nino Ruisi, Ralph Telasko, Francesco Curci, Mildred Ippolito, Betty Hanson, and John Miller in other roles. This performance was ably conducted by Alberto Baccolini.

On Oct. 26, the Art Alliance presented a program of compositions by the American composer, Isadore Freed. Included on the program were his Triptych for Violin, Viola, Cello and Piano (awarded the 1944 prize of the Society for the Publication of American Music); Postscripts, six short poems for women's voices (winner of the 1944 Eurydice Choral Award); and a Rhapsody for Viola and Piano. H. G.-J. M. K.

Baltimore Lyric Theatre Marks Half-Century

BALTIMORE, MD.—This city's widely known Lyric Theatre celebrated its 50th anniversary on October 31. Starting out in 1894 as "the Music Hall"—a designation it retained until 1909—it has housed all of Baltimore's musical attractions for a half-century, along with everything from bicycle races to prize fights. The original and quite pretentious plans for the building were never completed but these shortcomings have long since been overlooked by concertgoers who spend a large part of each winter season within its acoustically excellent confines. It was the Boston Symphony Orchestra, under Emil Paur, that opened the Lyric and so it is quite appropriate that the auditorium's golden anniversary should be celebrated on Nov. 8 along with the opening concert of this city's highly successful and first major symphonic ensemble, the Baltimore Symphony Orchestra under Reginald Stewart, now in his third season as conductor. Short addresses were made during the evening by Dr. Hugh H. Young, president of the Lyric Company, and Dr. A. R. L. Dohme, the only survivor of the original board of directors.

Frederick R. Huber, managing director of the Lyric, announces that next spring the silver anniversary of the theatre's present management will be observed and will probably be celebrated concurrently with the spring visit of the Metropolitan Opera.

GUSTAV KLEMM

Birmingham Plans Teachers' Meet

BIRMINGHAM, ALA.—The Southern Music Educators' Conference will convene in Birmingham next March, and Rueben A. Martinson, supervisor of music for the Birmingham Public Schools, announces that a pre-conference meeting of music educators was held recently to arrange plans for the conference. There were 32 representatives from 11 states in attendance at this meeting, and 150 music educators attended the afternoon session.

Mr. Martinson addressed a meeting of the Birmingham Music Teachers' Association on Music in the Free New World. He led the group in singing the National Anthem and Shostakovich's United Nations on the March. Mrs. Clarence Andrews presided.

A War Benefit Concert under the auspices of the Bush Hills Music Club was given at the Birmingham Conservatory of Music, presenting Staff Sgt. David Freed, cellist, formerly of the NBC Orchestra at Radio City, New York, and Lois Greene Seals, pianist, of Birmingham, in a joint program of great beauty. The proceeds were used to purchase musical instruments for the sick and wounded men in hospitals.

The Artist Concert Series of the Birmingham Music Club opened auspiciously with La Traviata as presented by the Charles L. Wagner Management. Nadine Conner, Armand Tokatyan, and Carlo Morelli, were excellent in the leading roles, all in fine voice and acting with unusual emotion. The large audience of over 5,000 accorded them hearty applause and many curtain calls.

Jose Iturbi was presented by the Music Club as the first of the extra musical attractions they will offer this season, before a large and cordial audience. A.G.

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Publications Include Novel Books and Scores

Books

THE UNASHAMED ACCOMPANIST; by Gerald Moore. (The Macmillan Company, $1.50.)

This 84-page book affords reading as instructive as it is entertaining. The author (now regularly with Victor, for recording) has been the piano accompanist in Europe and America, for many of the best known artists. The title of his tomelet means that, unlike some other accompanists, who are disappointed soloists, he is not ashamed of his calling, but took it up deliberately and as a satisfying art in itself. Mr. Moore tells of the thorough musical and technical preparation necessary to be an accomplished accompanist, and advises how the most complete ensemble may be achieved between the soloist and the supporting partner. Every phase, musical, practical, personal, comes in for discussion by Mr. Moore, in words clear and lively. No detached quotations could do justice to the wealth of information with which this book is filled. There are many amusing passages too —like the exhortation not to step on the soprano's train when coming on stage! You will enjoy reading Mr. Moore.

MUSIC FOR THE MILLIONS; by David Ewen. (Arco Publishing Company, $5.)

A formidably-sized volume of 673 pages, by an author who knows his subject thoroughly. He is familiar to Musical Courier readers through his articles in this paper. Of course there are many books of analysis and comment dealing with the symphonic and operatic repertoire, but this is the first one (in English, at any rate) that devotes itself not only to those forms of music, but also to chamber compositions, concertos, solo instrumental works, and choral examples. Mr. Ewen's biographical and analytical remarks are tabloided for quick reference, but contain all the essentials for the student as well as for the lay reader. There are also appendices giving a bird's eye-view of musical history, and a list of useful books on musical subjects. The author makes his essays additionally worthwhile by adding to them recommended phonograph recordings of practically all the works he describes.

For Orchestra

AMERICAN SUITE, by Charles Wakefield Cadman. The Composers Press, Inc., New York. Full score, $3.50, set of parts $4.

Cadman has gone to the authentic music of the Omaha Indian tribe for the theme of the opening *allegretto* section of this triptych on native themes. The second movement, entitled "Negro," is a *moderato molto espressivo*, which suggests a Spiritual. The finale, Old Fiddler, uses a typical hoedown motive and provides a likable conclusion to a simple, if richly indigenous, orchestral suite.

For Flute or Alto Recorder and Piano

SONATA IN F MAJOR, by G. Ph. Telemann, edited and the bass realized by Reba Paeff Mirsky. Hargail Music Press, New York. 90¢.

This delightful and piquant little score is taken from The Faithful Music Master, published in 1728. It consists of three short movements, a *vivace* of sparkling quality, a *largo* of such modest length that it is a mere bridge, and the concluding *allegro*. It is typical 18th century music of dance-form inspiration, and it provides an interesting solo work, not difficult, for the flutist or recorder player.

For B Flat Clarinet and Piano

FINALE FROM VIOLIN CONCERTO by Tchaikovsky, arr. by Gustave Langenus. Ensemble Music Press; sole distributors, Carl Fischer, Inc., New York. $1.50.

The idea of transposing the Tchaikovsky movement for clarinet is an interesting one, and it makes a good show piece for a virtuoso. The formidable passage work and spirited pattern of this famous finale set exacting tasks for the performer. It is good material for advanced studio or recital use, and the arrangement is a masterly one.

For 2 Pianos 4 Hands

CONCERTO, Op. 42, by Arnold Schoenberg; reduction of orchestra for second piano by Edward Steuermann. G. Schirmer, Inc., New York. $2.50 in U. S.

Schoenberg's Piano Concerto, premiered by Steuermann with orchestra over a nationwide radio network last season, shows the art of that pathbreaker in modern harmonic fields to have undergone a development in the direction of greater simplicity. While still true to the 12-tone technic which he developed, and which is followed by other composers of the atonal school, Schoenberg does not at moments disdain a diatonic chord. The work is here offered in a 2-piano version by the pianist who introduced it. This is a formidable composition for all but the most able performers in the modern style. It flows along in one continuous movement, but there are changes in the tempo and musical moods. One rather interesting effect which the composer describes with some care is a 4-note chord in measure 246, the player producing harmonics by silently pressing down the keys and later releasing the pedal, whereupon the harmonics become audible. There are many such rare and arresting effects, and the work as a whole shows the impress of the conscientious craftsman, if it suggests at times the conventional concerto pattern.

Especially valuable as a study score for those who are making a survey of the most recent trends in composition. The printing is remarkably large and clear.

DIALOGUE ON GILBERT AND SULLIVAN THEMES, by Ralph Berkowitz. Elkan-Vogel Co., Inc., Philadelphia. Two copies, $2.

A sprightly 2-piano work, not especially exacting, which weaves together in disarming fashion some of the best known themes of the famous British operetta creators. However, the piecing together of the material involves some first-rate creative work.

COAL SCUTTLE BLUES, by Ernst Bacon and Otto Luening. Associated Music Publishers, Inc., New York. 2 Copies, $1.50.

A brilliant and at times amusing blues opus based on a jazz idiom. There are several changes of mood. The musical directions are unusually explicit, such as *"with ultimate arrogance"* and *"flea bitten and slightly subordinate"*. The piece is cleverly scored for the instruments and provides a most effective *tour de force* for a modern program, while also possessing popular appeal which fits it for radio or other programs not of the more austere sort. It is definitely for advanced pianists with a feeling for this type of syncopated music.

For Piano Solo

THREE CHARACTERISTIC PIECES, and FANTASIE HONGROISE, by Stuart Fastofsky. Pub. by Queens Symphonic Society, Jamaica, N. Y. 75¢ and 50¢, respectively.

Virtuosic studies of somewhat Lisztian inspiration though with modern harmonic color, the Three Pieces include a Meditation, a Novellette, and a Nocturne. The second has the subtitle Fidge-a-Didge, which might suggest that the composer is spoofing his subject somewhat. The Fantasie Hongroise is in the vein of the celebrated Rhapsodies and includes some technical *tours de force* that are rewarding as sheer virtuosity if not as literature of the heart. For advanced pianists.

For Violin

INTRODUCING THE POSITIONS, Third and Fifth Positions, by Harvey S. Whistler, Ph.D. Rubank, Inc., Chicago. 75¢.

Dr. Whistler in a preface outlines his thesis that violin instruction should proceed from the first to the third positions, and then to the fifth. His reasons include those of most frequent use, ease in employing the hand, and use of the positions in the order in which they most naturally occur. Among the various exercises for shifts and the like are etudes and excerpts from simple classics which are in the same positions as some of the former.

For Voice and Piano

SIX LYRIC SKETCHES (Jamaica Sketches), music by Hugh F. MacColl. Verses by Adele Kelley Thompson. Axelrod Music Publishers, Providence, R. I. $1.

A cycle of six songs set to rather picturesque brief poems, which trace various vignettes of Jamaican life. The composer is a Harvard graduate, who studied with Spalding and Converse, president of the Providence Symphony and a Trustee of New England Conservatory. His fancy is a vigorous one, and some of the songs—particularly the Spanish Madonna—develop considerable atmosphere. The style inclines to use of *basso ostinato* in the accompaniment. The vocal line ranges from F to A above the staff.

HOMER, and NEW YORK, by Mario Castelnuovo-Tedesco. Delkas Music Publishing Co., Los Angeles, Cal. 50¢ each.

The Italian composer now resident in this country has set the moving poem by Keats about his discovery of Homer's works and a rather light bit of verse by Arthur Guiterman, which tells of the habit New York has of always being torn down and rebuilt. The former work is laid out along more spacious lines, as befits the subject, and is rather operatic in its lyricism. The setting about Manhattan is of the more vivacious modern type, with a good bit of wry movement, and sustained tones at the end. Homer is for medium, New York for high voice.

LITTLE THINGS; music by Richard Hageman; words by Orrick Johns. Galaxy Music Corporation, New York. 50¢.

In this delightful song the poetic Orrick Johns text sings mellifluously over a moving chromatic accompaniment which is interrupted by passages of strong chords emphasizing unusual word phrases. The several changes of key pass pleasantly into one another as the music suggests atmospheric color appropriate to the nuances of the poem. For medium voice (E to F). (1 min. 50 sec.)

OUR LIVES TOGETHER; music by A. Walter Kramer; words by William S. Brady. Galaxy Music Corporation, New York. 50¢.

The composer has given an appealing and at the same time a dramatic setting to the romantic words of the poem. The harmonization is orchestral in spirit, with full chords progressing at times against rippling triplets. The melodic line moves simply with the speech phrases. Strongly marked octaves prepare for the climactic reiteration of the song title, Our Lives Together, and the

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accompaniment brings the song to a close with a brilliant cadenza-like triple forte. For high (F sharp to G sharp) or low (D to E) voice.

For Voice and Piano

FIFTEEN ARIAS FOR COLORATURA SOPRANO. G. Schirmer, Inc., New York. $1.

This collection includes the most widely sung arias for coloraturas. A feature of the album is the careful editing of the recitatives as well as the arias, and the special cadenzas that have been furnished by Estelle Liebling. It is an excellent buy.

For Piano Solo

THE MOLDAU, BY SMETANA. Theodore Presser Co., Philadelphia. 75¢.

Michel Michelet has provided an effective concert paraphrase for the piano of the ingratiating symphonic theme as it was played in the movie, Voice of the Wind. The arrangement does not pose great technical difficulties except for several formidable octave passages.

SEVILLA, by Solito de Solis. G. Ricordi & Co., Inc., New York. $1.

This is a virtuoso piece of 27 pages in length. There are many interesting themes and subtle modulations in various keys that provide ample change in color. Opening with delicate and fleeting finger work which later develops for both hands, the piece builds to several bravura octave passages that finally lead to a grand climax.

Additional New Music for Christmas

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Pageant

THE INCARNATE WORD, a Pageant for Christmastide by Robert Elmore and Robert B. Reed. J. Fischer & Bro., New York. $1.

The work is handsomely scored for soprano and baritone soli, chorus, narrator and organ and furnishes complete and explicit directions for the entire production. Much of the music is based on familiar Carols of many lands and the background theme during the reading of the St. John Gospel is based on Divinum Mysterium, 12th Century Plainsong. (Approximately 50 min.)

VOCAL SOLOS

PASTOURELLES, PASTOUREAUX (Shepherds, Shepherdesses), arr. and translated by Estelle Liebling. Galaxy Music Corporation, New York. 50¢.

For high voice (A flat to C), this is a delightfull version of the French Noel from the province of Anjou with English and French texts. (2 min.)

I WONDER AND WANDER, adapted and arr. by John Jacob Niles and Lewis Henry Horton. G. Schirmer, Inc., New York. 50¢.

A reissue of the Appalachian Carol for low (B flat to D) and high (E flat to G) voice.

O YOUNG CAROLLERS, music by Bruce Joseph, words by Etta May Van Tassel. J. Fischer & Bro., New York. 50¢.

A lilting Yuletide song in ¾ time for medium voice with just an octave range (E above middle C to E).

SATB

BE CALM AND PEACEFUL by J. S. Bach. Arr. with English text and organ acc. by George W. Kemmer. H. W. Gray Co., Inc., New York. 16¢.

TWO CHRISTMAS CAROLS (A Christmas Chime and A Christmas Carol) by Denison Fish. H. W. Gray Co., Inc., New York. 15¢.

PUER NATUS IN BETHLEHEM by Seth Bingham (Based on the Descant to a 14th Century Melody) to be sung A Cappella. Hall & McCreary Co., Chicago. 16¢.

CAROL, SWEETLY CAROL, by T. Frederick H. Candlyn. (unacc.) (1¾ min.) Galaxy Music Corporation, New York. 16¢.

SAB

GESU BAMBINO, music by Pietro A. Yon and text by Frederick H. Martens (with piano acc) J. Fischer & Bro., New York. 18¢.

SILENT NIGHT, by Franz Gruber, arr. by A. Möller-Holst (with unison choir or solo voice). Broadcast Music Inc., New York. 10¢.

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THE ANGEL GABRIEL, arr. by Beatrice and Max Krones (with piano acc.). Belwin, Inc., New York. 12¢.

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A CHRISTMAS SONG, music by Catherine Crocker and text by Ellwood M. Schofield (with piano acc.). Broadcast Music Inc., New York. 12¢.

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GOD WATCHES OVER ALL THE WORLD, music by Donald D. Kettring and text by Bess Dodson Walt (with organ acc.). H. W. Gray Co., Inc., New York. 15¢.

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Robbins Issues Bennett Symphony

The Four Freedoms Symphony, composed by Robert Russell Bennett after the Four Freedoms paintings by Norman Rockwell, is to be published by the Robbins Music Corp. . . . The Nicolai Lopatnikoff violin concerto which received its first New York performance on Nov. 10 by Joseph Fuchs, violinst, is in the Assocaited Music Publisher's catalogue.

Concerts at Baldwin-Wallace

BEREA, OHIO—Baldwin-Wallace Conservatory of Music, Albert Riemenschneider, director, offers an extensive concert calendar. A partial list included, in October, appearances by George Poinar, violin; Mrs. Ava Comin Case, piano; Esther Pierce, cello; Cpl. Elwood Keister, tenor. For November: Carl Schluer, piano, 5; Richard Ellsasser, organ, 10; Leonard Treash, bassocantante, 19. The fifth annual mid-year festival will bring music by French composers on Dec. 15, 16, 17. The thirteenth annual Bach Festival is announced for April 20, 21 and 22.

Pons for War Work

According to announcement by the Metropolitan Opera Association, Lily Pons will not make her usual appearances with that organization this season because she will devote her time to war work for 15 weeks, beginning Dec. 9. With her husband, André Kostelanetz, she will make another overseas USO tour.

Manhattan Concert Calendar

(CH, Carnegie Hall; CCH, Carnegie Chamber Hall; TH, Town Hall; TiH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

Nov. 14. Claudio Arrau, pianist, CH, E; Marcelle Denya, soprano, TH, E; Louise Behrend, violinist, and Dorcey Smith, pianist, first of 3 sonata recitals, TiH, E.

Nov. 15. Boston Symphony, Koussevitzky conducting, CH, E; Max Kotlarsky, pianist, TH, E; Mabel Rippel, pianist, CCH, E.

Nov. 16. Philharmonic-Symphony, Rodzinski conducting, Kerstin Thorborg, contralto, and Charles Kullman, tenor, soloists, CH, E; Herma Meath, pianist, TiH, E; Janet Fairbank, soprano, CCH, E.

Nov. 17. Philharmonic-Symphony, Rodzinski conducting, Kerstin Thorborg, contralto, and Charles Kullman, tenor, soloists, CH, A; Lea Karina, mezzo-soprano, and Isidor Achron, pianist, TH, E; Lawrence Chaikin, pianist, Barbizon Plaza, E.

Nov. 18. Philharmonic-Symphony, Young People's Concert, Rudolph Ganz conducting, CH, M; Boston Symphony, Koussevitsky conducting, CH, A; Richard Dyer-Bennet, folksong singer, CH, E; Mischel Cherniavsky, cellist, TH, A; Jewish National Workers Alliance concert, TH, E.

Nov. 19. Philharmonic-Symphony, Rodzinski conducting, Kerstin Thorborg, contralto, and Charles Kullman, tenor, soloists, CH, A; Argentinita, dancer, CH, E; Jan Smeterlin, pianist TH A; New Friends of Music (Albeneri Trio Martial Singher baritone Paul Ulanovsky, pianist), TH, 5:30 p.m.; Wanda Landowska, harpsichordist, TH, E; Helen Snow, mezzo-soprano, TiH, A; Elizabeth Bolek, soprano, TiH, E.

Nov. 20. Gyorgy Sandor, pianist, CH, E; Dorothy Minty, violinist, TH, E; Tei Ko, dances of the Far East, TiH, E.

Nov. 21. Philadelphia Orchestra, Eugene Ormandy conducting, Nathan Milstein, violinist, soloist, CH, E; Anna Daube, soprano, TH, E.

Nov. 22. Boris Koutzen, violinist, TH, E.

Nov. 23. Philharmonic-Symphony, Rodzinski conducting, Gregor Piatigorsky, cellist, Eduard Steuermann, pianist, and Mack Harrell, narrator, soloists, CH, E.

Nov. 24. Philharmonic-Symphony, Rodzinski conducting, Gregor Piatigorsky, cellist, Eduard Steuermann, pianist, and Mack Harrell, narrator, soloists, CH, A; Adolf Busch and His Chamber Music Players, TH, E.

Nov. 25. Fritz Kreisler, violinist, CH, A; Marie Kosta, song recital, TH, A; Morning Freiheit, TH, E.

Nov. 26. Philharmonic-Symphony, Rodzinski conducting, Gregor Piatigorsky, cellist, Eduard Steuermann, pianist, and Mack Harrell, narrator, soloists, CH, A; Yehudi Menuhin, violinist, CH, E; Jan Smeterlin, pianist, TH, A; New Friends of Music (Budapest Quartet, Nan Merriman, mezzo-soprano, Felix Wolfes, pianist), TH, 5:30 p.m.; Martial Singher, baritone, TH, E; Irene Taylor Norfleet, soprano, TiH, A.

Nov. 27. National Orchestral Association, Leon Barzin conducting, CH, E; Shura Dvorine, pianist, TH, E.

Nov. 28. Witold Malcuzynski, pianist, CH, E; Stefan Auber, cellist, TH, E; Louise Behrend and Dorcey Smith, sonata recital, TiH, E.

Nov. 29. Frank Sheridan, pianist, TH, E; Charlotte Martin, pianist, CCH, E.

Nov. 30. Philharmonic-Symphony, Rodzinski conducting, John Brownlee, baritone, soloist, CH, E.

Dec. 1. Philharmonic-Symphony, Rodzinski conducting, John Brownlee, baritone, soloist, CH, A; Simon Barere, pianist, CH, E; Adolf Busch and Chamber Music Players, with Rudolf Serkin, pianist, TH, E; New York Little Symphony, CCH, E.

Dec. 2. Carroll Glenn, violinist, CH, A; Eddie Condon, jazz concert, CH, 5:30 p.m.; Philharmonic-Symphony Society, Rodzinski conducting, John Brownlee, baritone, soloist, CH, E; Elizabeth Schumann, soprano, TH, A; Emilio Osta, pianist, TH, E.

Dec. 3. Philharmonic-Symphony, Rodzinski conducting, John Brownlee, baritone, soloist, CH, A; Julius Katchen, pianist, CH, E; Jan Smeterlin, pianist, TH, A; New Friends of Music, with Lener Quartet and Rosalyn Tureck, pianist, TH, 5:30 p.m.; Samuel Dushkin, violinist, TH, E; Rose Dirman, soprano, and Vladimir Dukelsky, pianist, TiH, A; Margit Kormandy, contralto, TiH, E; Livia Tartaglia, soprano, Edwin C. Barrett, bass-baritone, CCH, E.

Dec. 4. Alton Jones, pianist, TH, E; Mildah Polia, mezzo-soprano, CCH, E; New York City Symphony, Stokowski conducting, City Center, E.

Dec. 5. Anatole Kitain, violinist, CH, E; Mildred Waldman, pianist, TH, E; Evelyn White, pianist, TiH, E.

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LOS ANGELES ORCHESTRA OPENING AND OPERA DELIGHT

By RICHARD DRAKE SAUNDERS
Musical Courier Bureau
Hollywood, California

The fall music season began on Oct. 22, when Werner Janssen led the Janssen Symphony Orchestra in a particularly enjoyable and well played concert in the Wilshire Ebell Theater. A packed house accorded the American composer a thunderous ovation at the end, recalling him for bows for ten minutes.

The orchestra very largely reconstituted since last year responded sensitively to Janssen's masterful gestures, giving him perfect freedom to develop his artistic concepts. His interpretations were given with finesse and a soaring emotion.

A lilting start to the all-Russian program was provided by Kabalevsky's Overture to Colas Breugnon, played with verve. Gloomy of concept but pungent of expression were three excerpts from Shostakovich's opera, Lady Macbeth of Mzensk. Burying the Corpse in the Cellar was a satirical march that reminded one of Prokofieff; The Ghost Disappears, a lyrical episode, gave the new concertmaster, Harold Ayres, a chance to display his admirable violinistic wares, and Drunks at the Wedding contained a fugato with a theme decidedly reminiscent of Wagner.

Stravinsky Novelty

Composer Igor Stravinsky was given warm plaudits after the first hearing here of his Dumbarton Oaks Concerto for chamber orchestra. It proved decidedly the best work in his most recent vein that one has heard here, containing much power and color despite its limitation of instruments, and maintaining a cheerful gait. The players deftly surmounted its considerable difficulties of rhythm, complicated by the transparency of the musical texture.

This bit of spice was skillfully sandwiched between two lumps of sugar in the form of Liadoff's expressively pictorial Enchanted Lake and Glazounoff's gracious, stately Polonaise from his Ballet Scenes. A climax was provided by a stirring, vital presentation of the Tchaikovsky Fourth Symphony, which under Janssen poured forth with compelling urge.

It may be the first time a first-class symphony orchestra has had a young lady for a kettledrum player. Be that as it may, Nancy Moyer proved herself a first-rate as well as an attractive one.

San Francisco Opera in Visit

The annual visit of the San Francisco Opera Co. brought music lovers flocking to pack the huge Shrine Auditorium for a series of beautifully staged presentations that opened with a notable Lakmé on Oct. 30. Lily Pons gave an inspired performance of the title role, ably supported by Raoul Jobin, Roberto Silva and George Cehanovsky, while Conductor Pietro Cimara achieved excellent balance.

The company moved to the Pasadena Civic Auditorium the next night, where the intimacy of La Boheme benefited from the excellent acoustics of the smaller house. Licia Albanese and Charles Kullman were the Mimi and Rodolfo, with Ezio Pinza, Francesco Valentino and Cehanovsky as the three Bohemians, Virginia MacWatters as a pleasing Musetta and Salvatore Baccaloni amusing as Benoit and Alcindoro. General director Gaetano Marola conducted.

Back in the Shrine the next night, Carmen proved somewhat disappointing. Risë Stevens was visually attractive but vocally uneven in the title role. Virginia MacWatters made a fairly good Micaela, but Kullman and Valentino were weak as Jose and Escamillo, the popular Toreador Song particularly falling flat. Conductor George Sebastian kept the company in line.

By comparison, the fine singing offered in La Forza del Destino was a welcome relief despite Merola's dragging baton. Stella Roman's lovely vocal timbre was perfectly suited to Leonora. Leonard Warren made an excellent Don Carlo. Frederick Jagel was a well-routined Don Alvaro. Pinza provided a beneficent Abbott, and Baccaloni made a very funny Fra Melitone.

Lily Pons returned to gather more acclaim in the title role of Lucia di Lammermoor, with Jan Peerce's lovely tenor showing to advantage as Edgar. Ivan Petroff providing a sterling Lord Henry, and Lorenzo Alvary showing an appealing basso as Raymond.

Falstaff proved a rather dull affair, despite William Steinberg's able work with the baton. Baccaloni played the baritone title role amusingly but with sad effects in the high notes. Feminine support was provided by Vivian Della Chiesa, Licia Albanese, Margaret Harshaw and Hertha Glaz, while the male contingent comprised Ivan Petroff, Bruno Landi, John Garris, Lorenzo Alvary and John Garris. All tried hard to be gay.

The final presentation was Tales of Hoffmann on Nov. 5, a production very well sung and exceedingly well mounted. Pinza's Dr. Miracle, MacWatters' Olympia, Albanese's Antonia, and Jobin's Hoffmann were the highlights. Merola conducted ably. Armando Agnini deserves credit for lovely sets.

Muriel Rahn on Tour

Muriel Rahn, dramatic soprano, began a Southern tour in Washington, D. C., on Oct. 18. She was heard in Baltimore, Oct. 20; Durham, N. C., 27; 30, Charlotte, N. C.; Nov 3, Orangeburgh, S. C.; 5, Charleston; 7, Savannah. On Nov. 16 she will appear in New Orleans; 20, Austin, Tex.; Dec. 1, Muskogee, Okla.; 3, Tulsa, Okla.; 8, Birmingham; 10, Atlanta.

Portland Hails Concerts and Operettas

PORTLAND, ORE.—The music season opened auspiciously when Ellison-White Bureau presented Porgy and Bess, by Gershwin. Throngs attended the three night performances and one matinee at the Auditorium. The cast, which included Etta Moten, was excellent. Alexander Smallens conducted.

The Monday Musical Club began its 40th season with an afternoon reception honoring Jacques Gershkovitch, Portland Junior Symphony Orchestra conductor, at the attractive home of Mr. and Mrs. Ernest Haycox. A delightful program of chamber music was played by a quintet from the Junior Symphony orchestra, including Elinore Sharp and William Bailey, violinist; Lesley Hampden, viola, and Ruth Wilson, cello. Mrs. Charles Gale is the new club president.

October 14 marked the opening of the new celebrity concert series under auspices of the Record Shop, Phil Hart, manager. Portland music patrons again had the pleasure of hearing glamorous and vivacious Grace Moore. The Auditorium was filled to capacity, with 100 service men and women on the stage as the special guests of Miss Moore. Three groups of songs were offered by the artist, including works of Lully, Grétry, Handel, Debussy, Franck, Messager, Tchaikowsky, Buzzi-Peccia, Hughes and Rummel. Many demands for encores were made, to which the singer generously responded. Otto Herz, her versatile accompanist, played two solos.

Mr. Hart announces that in addition to the Celebrity Series, he is presenting two performances by the Ballet Russe de Monte Carlo, Nov. 16-17.

Thousands attended the four performances of The Merry Widow at the Auditorium, as presented by The Record Shop. This excellent and colorful production of the New York Opera Company starred Jan Kiepura, tenor, and Wilma Spence, dramatic soprano. Both of these artists received prolonged applause for splendid singing and acting.

Ellison-White Bureau presented Sigmund Romberg's The New Moon, starring George Burnson, baritone, and Thora Anders, soprano. Basil Horsfall conducted the orchestra. Also under Ellison-White sponsorship Waltz in Old Vienna, featuring the Metropolitan Opera singers, Ruby Mercer, soprano, and John Garris, tenor, was heard in four performances at the Auditorium, attended by record crowds.

Pearl Margaret Drew, young Negro dramatic soprano of Portland, was heard in a benefit recital at Neighbors of Woodcraft Hall, by Vida Teresa Bennett. The program marked the conclusion of a four-year scholarship extended by her teacher, Miss Bennett. The young singer, who displayed a remarkable talent, later went to Philadelphia to compete for a Marian Anderson scholarship. Her program included songs by Italian, German and American composers. Miss Bennett was her accompanist.

Frank Andrews, president of Ellison-White Bureau, has announced additional attractions for the 1944-45 season. These include Jose Iturbi, the Platoff Don Cossacks, the New York City Center Opera, Argentinita, Ballet Theatre, Marian Anderson, Jaroff's Don Cossack's, the San Carlo Opera (five performances) and Roland Hayes.

An interesting and artistic event was the matinee musicale, at the Woman's Club, when Mrs. Fred L. Olson, prominent Portland voice teacher, presented ten of her artist pupils in recital. The singers received well-merited applause for their excellent work. Olga Ruff Carter was a fine accompanist.

ERNA E. HOEFS.

Kaufman to Play at Bach Festival

Louis Kaufman will play the Bach E major violin concerto at the tenth annual Bach Festival in Los Angeles, Nov. 18. In early December he gives recitals in Bellingham, Everett, Olympia and Tacoma, Wash. His yearly transcontinental tour takes place in the spring. Recent films for which Mr. Kaufman has recorded violin solos are To Have and to Have Not, The Conspirators, and Roughly Speaking.

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Activities of the Artists

Angelo Pilotto, baritone, sang the role role of Amonasro in Aida on Nov. 1 at the Connecticut Grand Opera Association's opening performance of the season. Mr. Pilotto will appear with the company again on Dec. 7, in the Barber of Seville.

During his tenure as guest conductor of the Denver Symphony, Franz Allers will conduct the orchestra for the opening of the Sixth War Bond Drive. Prior to his departure for Denver, Mr. Allers devoted much of his time to entertaining the wounded soldiers, acting as accompanist for artists and playing piano solos. Hospitals visited were Halloran, Staten Island Area, Marine Base, Oyster Bay Merchant Marine, Monmouth, Mitchell Field and Ellis Island.

Millicent Frances Kleckner entertained with a musicale and tea recently in honor of Mana Zucca. The program consisted of excerpts from operas and songs by Mme. Zucca, and those participating were Amy Clark, Adam Miller, Nancy Schroeder, Alfred Sarto, Florence Paul, and Cathleen Chambers. Miss Kleckner was at the piano.

The American String Quartet was heard on the Newark Museum Course on Nov. 5 and at the Hotel Barclay, Philadelphia, on Nov. 15.

A concert presented by 18 blind artists was given for an audience of blind people at The Lighthouse, New York, on Nov. 1. Vocal music was presented by soloists and a chorus, and there were piano, violin and organ numbers. Fees were paid from a special music fund donated by the late William N. Cohon.

The Bohemians held their second meeting of the season at the Harvard Club, New York, on Nov. 6. Angel Reyes, violinist, with George Reeves at the piano, and the Albeneri Trio (Alexander Schneider, violin; Benar Heifetz, cello; Erich Itor Kahn, piano) gave the program.

Harriette Elkind-Wolffers has been appointed concertmaster of the reorganized Civic Symphony of Boston, it is announced by Paul Cherkassky, new conductor. She is the first woman to hold the position of concertmaster with the orchestra, now entering its 19th season. Miss Wolffers was formerly concertmaster of the Boston Womens Symphony Orchestra and is active as soloist and recitalist.

The season's first meeting of the Associated Music Teachers League took place on Oct. 26 at Steinway Concert Hall, New York. Speakers were Ruth Burgess, Elsie Peck Ravitch, Raissa Tselentis, Martha Atwood Baker, state chairman, and Gertrude P. Wixon, chairman of the permanent committee for the prevention of juvenile delinquency. Hazel Griggs, pianist, and Dorothy Fisher, contralto, gave the music program.

The Oxford Piano Teachers Guild held the second meeting of its season on Nov. 9 in the Carl Fischer Recording Studio, New York. Pauline Scarborough was the speaker.

Cpl. Leonard Pennario, pianist, who was heard here in November, 1943, as soloist with the New York Philharmonic under Artur Rodzinski, has received an Honorary Patron Membership to the AAF from General Arnold for his contribution to this society as an "entertainment specialist." He has played in army camps in North Africa, Egypt, Iran, India.

Dr. Samuel T. Burns, former Director of Music for the State of Louisiana and later Professor of School Music at the University of Indiana, has been appointed chairman of the Department of Music Education at the New York University School of Education.

Florence Linas, Greek soprano, is on tour with Shubert's Merry Widow company. Joseph Fernando, who has been touring with the Ben Yost Sextet, is appearing in the New York City Center's opera season. Both singers are from the Dornay-Culp Studios, New York.

The Gerster-Gardini School of Singing, New York, Berta Gerster-Gardini, director, presented a program on Oct. 29. Those appearing included Loretta Billera, June Waldvogel, Edith Edwards, Annette Simpson, Doris Thorn, Hortense Oden, Paula Rhodes and Benjamin Rachliss.

Arved Kurtz in War Bond Concert

Arved Kurtz, violinist, assistant director of the New York College of Music, will give his fourth War Bond concert with Vladimir Padwa, pianist, at Hunter College Playhouse, New York, Nov. 27. The program consists of sonatas by Vivaldi-Respighi, Brahms and Franck. Admission will be by purchase of a War Bond of any denomination. At his third War Bond concert last spring, with Bruno Eisner, pianist, Mr. Kurtz sold $21,000 in Bonds. The goal set for his coming concert is $25,000.

VIRGINIA PEMBERTON
was the Violetta of the Boston Grand Opera Company's recent production of Traviata in Boston and Baltimore. The soprano has been doing some intensive work in the study of the role and was praised for her effort by local reviewers. (Photo by Maurice Seymour).

DONATO A. PARADISO
has started the 20th season of his Grand Opera Guild, formed to give young American singers class vocal training, Italian diction, sight-singing, and rehearsals in grand opera ensembles preparing them for public appearances. Mr. Paradiso presents soloists at Carnegie and Town halls.

Concerts at Ward-Belmont

Ward-Belmont Conservatory, Nashville, Tenn., opened its concert season on Oct. 26 with a recital by William Primrose, violist. Other attractions on the course are the American Ballad Singers, Nov. 23; Hart House Quartet, Jan. 11; Ida Krehm, pianist, Feb. 1; Ellen Osborne, soprano, Mar. 8.

The conservatory has capacity enrollment in all departments. An addition to the piano teaching staff is Kathryn Rose, who has been a student of Carl Friedberg and Wanda Landowska and holds a diploma from the Institute of Musical Art and a B.M. degree from the University of Iowa. Plans for the year include a Beethoven Festival in February and the annual Music Festival the first week of May.

Columbia Quartet in Lewiston

The Lewiston-Auburn (Me.) Community Concert Association opened its season last month with a concert by the Columbia Opera Quartet.

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IN SCHOOLS AND STUDIOS

Juilliard Awards Fellowships

The Juilliard Graduate School, New York, has awarded 46 new fellowships to students from 16 states, Canada and South America, according to announcement by Oscar Wagner, dean. The school is in its 21st season.

The public is invited to productions of opera at the Juilliard School of Music and to six concerts by the graduate school orchestra. Edgar Schenkman will conduct performances of Donizetti's Don Pasquale in December, and Wilfred Pelletier of the Metropolitan Opera is to conduct four performances of Mozart's Cosi Fan Tutte in March. The orchestra concerts are under the batons of six young Americans graduated from the conducting course taught by the late Albert Stoessel: Frederick Dvonch, conductor for WOR; Dean Dixon, who has been guest conductor of the NBC Orchestra and at the Lewisohn Stadium; H. Arthur Brown, conductor of the El Paso (Tex.) Symphony; Arthur Plettner, conductor of the Chattanooga Symphony; Igor Buketoff, conductor of choral work at the Juilliard School of Music and at Barnard College; and Richard Bales, conductor of the National Gallery Sinfonietta, Washington, D. C.

Bernard Taylor Artists Appear Here and Overseas

Artist-students of Bernard Taylor of New York are appearing in this country and Canada and overseas with U.S. O. units. Donald Dame, tenor, is on a seven weeks' tour with the Columbia Concerts Quartet. On his return he will resume his radio and Metropolitan Opera engagements. Helen Donatelli, coloratura soprano, has been engaged to understudy Violetta in La Traviata which the Charles Wagner Opera is presenting on a tour of the United States. Jane Copeland, mezzo-soprano, now in a USO concert unit in France, has signed up for six additional months to entertain service men overseas. Miriam Day, soprano, was assigned to understudy the role of Laurey in the Broadway production of Oklahoma. Mildred Young, mezzo-soprano, who recently returned from an overseas USO tour, has been appointed contralto soloist at Memorial Presbyterian Church, Brooklyn. As a result of her Times Hall recital last spring, Catherine Russell, dramatic soprano, was engaged by the Catholic Daughters of America to give a recital at Bridgeport. Conn., on Oct. 20. Sgt. John Campbell, tenor, with the 63rd Infantry Band in Mississippi, gave a recital at the Tylertown (Miss.) High School, Sept. 17. He has been singing in operettas at the University of Louisiana and on tour through the South under the direction of Ralph Errole. Alice Stewart, mezzo-soprano, was reengaged for her second recital for service men in Pittsburgh. Cpl. Glenn Darwin, baritone, who broadcasts weekly with the Army Air Force Band, Washington, D. C., appears as announcer and singer. On Dec. 17 he will be a soloist in Judas Maccabeus with the John Harms Choral Society. Kay Posey, soprano, will sing with the choir at Riverside Baptist Church, New York.

James Morrison Artist-Students Heard

A numerous and cordial audience heard a recital by artist-students of James Morrison on Oct. 26 at Carnegie Chamber Music Hall. The singers were Stephanie Staine, Anthony Spano, Stella Pischeck, Irene Talbot, Mary Catalfamo, Orchid Bajda, Edith Munn, Alexander Hunter, Elizabeth Palmer, Angela D'Alesandro, Bertha Savage and Ruth Price Marshall. The program, an ambitious one, was chosen to display the technical prowess and interpretative finesse of the performers and included arias by Verdi, Puccini, Bizet, Handel, and songs of Tchaikovsky, Schubert, Campbell-Tipton and others. Mr. Morrison was the accompanist.

Recital by Schoenwald Singers

"Italian Masters" was the title of the program given by vocal students of Greta M. Schoenwald at Carnegie Chamber Music Hall, New York, on Oct. 29. Songs and operatic arias were presented, the singers negotiating this exacting list with the requisite technic and well developed musicianship. Numbers by Verdi, Puccini, Donizetti, Bellini, Carissimi, Ponchielli and others were performed, and a large audience bestowed liberal applause. Those appearing were Doris Williamson, Penelope Vassilaros, Vasilo Adams, Josephine Fatseas, Sara Green, Jane Hurst, Doris Maag, Constance Makris, Mary Kalmer. Miss Schoenwald was at the piano.

Institute of Musical Art Has Record Enrollment

The Institute of Musical Art of the Juilliard School of Music, New York, has opened its fortieth season with the largest enrollment in its history. Scholarships were awarded to 57 students from 13 states, from Costa Rica, Mexico and Canada.

THE ENGLISH DUO, following a concert at the Norfolk Music School of Yale University. Left to right, Bruce Simonds, dean of the Yale School of Music and director of the Norfolk Music School; Victoria Anderson, contralto; George Reeves, accompanist; Viola Morris, soprano.

Robert Korst Singers Appear

Singers from the New York studio of Robert Korst are appearing from coast to coast. Jane Snow, dramatic soprano, is under the management of Willard Matthews. She is studying Wagnerian

ROBERT KORST

roles. Kathryn Harvey Poince, coloratura soprano, was engaged as soloist for a Hollywood broadcast of Phil Spitalny's Hour of Charm. Beverley Lubow, soprano, will make her debut as Marguerite in Gounod's Faust in Pittsburgh, Pa. Elizabeth Wysor, contralto, is appearing with the Civic Center Opera. Leone Byron is to be heard on the Coca Cola Hour with Andre Kostelanetz. Claudia Forela is a soloist in the Broadway production, Bloomer Girl. Margaret Spencer has one of the leading parts in Robin Hood at the Adelpli Theatre, New York. Van Berry was booked for the lead in Texas. Trude Janssen is appearing as Micaela in the touring company of Carmen under Herman Adler. Muzurus Ali, young bass-baritone, has come from Trinidad to study with Mr. Korst.

Victory Concert Plan for Schools

The Music Educators National Conference in cooperation with the Treasury Department has launched a project entitled Music in the Service of Schools-at-War. A brochure issued by MENC outlines programs and promotion methods for victory concerts, musico dramatics and war bond rallies. The pamphlet does not provide a "set" plan, but rather the framework and suggestions from which may be drawn ideas to adapt, extend or build upon, and includes a "ready-made" program for communities, for elementary schools or for high schools. Listed in the back are prices for sponsorable equipment, ranging from a bomb trailer at $1,150 to a B-29 heavy bomber at $600,000, which might carry the name of the school or community raising the requisite amount in war bonds.

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